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MARCH 21-25, 1958
State Presidents National
Assembly, March 19-20, 1958

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From time immemorial, Music weaves its golden thread through the glorious history of Man. In every age Music expresses his hopes, his dreams.

Music is a living part of Man, of his culture. Its creation—his inspiration sublime.

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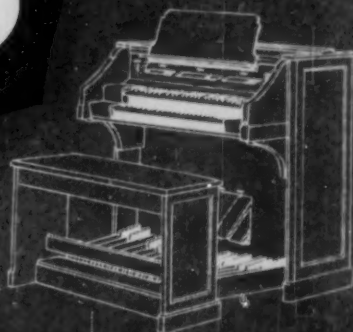
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February 11—Woolsey Hall, New Haven, Conn.
February 12, 15—Carnegie Hall, New York City



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MARCH 21-25, 1958

State Presidents National
Assembly, March 19-20, 1958



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THE PROGRAM

Wednesday, March 19—Morning

Registration—Biltmore Hotel, South Galleria.

MENC State Presidents National Assembly. Presiding: Robert A. Choate, first vice-president, MENC; dean of the School of Fine and Applied Arts, Boston University, Boston, Massachusetts. Auditors: MENC Board of Directors, Officers of MENC Divisions, Editorial Board of Music Educators Journal, National Council of Editors of State Publications, MENC Council of Past Presidents, Secretaries and Treasurers of federated state units of MENC, National Council of State Supervisors of Music, and Officers of National Interscholastic Music Activities Commission, Music Industry Council, College Band Directors National Association, National Association of College Wind and Percussion Instructors, Music Education Research Council, Editorial Committee of Journal of Research in Music Education.

Wednesday, March 19—Afternoon

MENC State Presidents National Assembly.

Wednesday, March 19—Evening

Dinner Meeting of MENC National Cabinet—National and Division Presidents. MENC State Presidents National Assembly.

Thursday, March 20—Morning

MENC Western Division Breakfast. In charge: Roy E. Freeburg, president MENC Western Division; professor of music, San Francisco (California) State College.

Registration.

MENC State Presidents National Assembly.

National Council of State Supervisors of Music. Chairman: Joseph G. Saetveit; supervisor of music education, Albany, New York. Presiding: Arnold E. Hoffmann, state supervisor of music, Raleigh, North Carolina; secretary—Beulah Zander, state supervisor of music, Springfield, Illinois.

Music Education Research Council. Presiding: Theodore F. Normann, chairman of the Council; associate professor, University of Washington, Seattle.

Editorial Board of the Music Educators Journal. Presiding: Karl D. Ernst, chairman of the Editorial Board; director of music, San Francisco (California) Unified School District.

Thursday, March 20—Afternoon

MENC State Presidents National Assembly and National Interscholastic Music Activities Commission—Joint Meeting. National Council of State Supervisors of Music. Presiding: Arnold E. Hoffmann. Music Education Research Council.

Editorial Board of the Music Educators Journal.

Meeting of Chairmen of Music in American Life Commissions and Standing Committees. Presiding: William B. McBride, president MENC; chairman, Music Education Department, Ohio State University, Columbus.

MENC BIENNIAL CONVENTION

Los Angeles
MARCH 21-25, 1958

State Presidents Assembly March 19-20

Be sure to consult your official program book for details not given here, and for possible changes.

Thursday Afternoon Continued

Commissions: I—Basic Concepts in Music Education: Chairman—Theodore F. Normann, Seattle, Washington; Associate Chairman—Thurber H. Madison, Ellettsville, Indiana. II—Standards of Music Literature and Performance: Chairman—Ralph E. Rush, Los Angeles, California; Associate Chairman—George A. Christopher, Port Washington, New York. III—Music in General School Administration: Chairman—Arnold E. Hoffmann, Raleigh, North Carolina. IV—Music in Preschool, Kindergarten and Elementary School: Chairman—Margaret Lowry, Flushing, New York; Associate Chairman—Clarke Maynard, Carle Place, New York. V—Music in Junior High School: Chairman—J. J. Weigand, Emporia, Kansas. VI—Music in Senior High School: Chairman—Wayne S. Hertz, Ellensburg, Washington. VII—Music in Higher Education: Chairman—Clifton A. Burmeister, Evanston, Illinois; Associate Chairman—Hazel Nohavec Morgan, Evanston, Illinois. VIII—Music in the Community: Chairman—Max Kaplan, Boston, Massachusetts; Associate Chairman—John C. Kendel, Chicago, Illinois. IX—Music in Media of Mass Communications: Chairman—Alex Zimmerman, San Diego, California. X—Accreditation and Certification: Chairman—Marguerite V. Hood, Ann Arbor, Michigan; Associate Chairman—David Wilmot, Tallahassee, Florida.

Standing Committees: (1) Music for Exceptional Children: Chairman—Wilhelmina K. Harbert, Stockton, California. (2) Piano Instruction in the Schools: Chairman—Robert Pace, New York City. (3) String Instruction in the Schools: Chairman—Gilbert R. Waller, Urbana, Illinois. (4) Music Education and Libraries: Chairman—Rose Marie Grentzer, College Park, Maryland. (5) Music Buildings, Rooms and Equipment: Chairman—Elwyn Carter, Kalamazoo, Michigan; In charge: Sheldon C. Westman, Blue Island, Illinois. (6) Music in International Relations: Chairman—Louis G. Wersen, Philadelphia, Pennsylvania; Associate Chairman—Joseph E. Maddy, Ann Arbor, Michigan.

Thursday, March 20—Evening

MENC Board of Directors Dinner Meeting.

Editorial Board of the Music Educators Journal Dinner Meeting.

Music in American Life Commission, Committee and Standing Committee Meetings.

Friday, March 21—Morning

Registration.

Official Opening of Music Industry Council Exposition.

National Council of State Editors. Presiding: R. Bruce Bray, chairman; associate professor of music, Central Washington College of Education, Ellensburg.

Music in American Life Commission, Committee and Standing Committee Meetings.

Music Education Research Council.

Supervisors of Music in Large Cities.

General Session. Presiding: William B. McBride, president MENC; chairman, Music Education Department, Ohio State University, Columbus. Music: University of Southern California Trojan Symphonic Band, William A. Schaefer, conductor. "The Music Industry Council, MENC Auxiliary, presents the 1958 Exposition," Lynn L. Sams, president Music Industry Council, and president Buescher Band Instrument Company, Elkhart, Indiana. "Our Responsibilities to the Arts in an Age of Automation," Ellis A. Jarvis, superintendent of Los Angeles City School Districts.

Concert. Presiding: A. Verne Wilson, MENC Northwest Division president; supervisor of music, Portland (Oregon) Public Schools. Music: Burlingame (California) High School String Orchestra; Lawrence Michael Short, conductor.

Concert. Presiding: William R. Sur, MENC North Central Division president; chairman, music education, Michigan State University, East Lansing. Music: White Pine County High School Band, Ely, Nevada; William L. Ellett, conductor.

Friday, March 21—Afternoon

Supervisors of Music in Large Cities.

Contemporary Music. Chairman: Howard A. Murphy, Teachers College, Columbia University, New York City. "The Dividends of Chamber Music," Robert Ward, composer, New York City. Music: Faculty Woodwind Quintet, University of Illinois; Trojan String Quartet of the School of Music, USC—coach, Gabor Rejto.

National Council of State Editors.

Music in American Life Commissions—Open Meetings.

Basic Concepts in Music Education. "Foundations Underlying a Balanced Program in Music Education." Panel discussion.

Standards of Music Literature and Performance, in cooperation with NIMAC. Demonstration and Discussion—"Improving Choral Repertory"; A Cappella Choir, Hollywood (California) High School.

Continued on page 8



The School Broadcast invites MENC Delegates

The Standard School Broadcast,* radio's oldest network music and educational program, invites you to its exhibit in the Foyer of the Music Room of the Los Angeles Biltmore, March 21-25. You'll learn how the program is prepared for 2,000,000 students each week of the school year... see student artwork inspired by the broadcasts. You'll hear stereophonic tape recordings featuring the School Broadcast Symphony Orchestra conducted by Carmen Dragon.

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Friday, March 21—Afternoon

Continued from page 6

Music in General School Administration. "Principles and Practices for Financing Music Education"; "The Music Teacher and Public Relations."

Music in Higher Education. Part I—Trends in Certification and Implications for the Training of Teachers. Part II—Presentation of California State Guide.

Music in the Community. "Adult Education"; "Industry"; "Church"; "Community Agencies."

Music in Media of Mass Communications. "Music Education via Television." Preview of Film—"The Woodwind Choir."

Music in Elementary Education Workshops. Coordinator: Alex H. Zimmerman, San Diego, California. Workshop No. 1: Leader—Gladys Tipton, Teachers College, Columbia University; No. 2: Leader—Mary R. Tolbert, University School, Ohio State University; No. 3: Leader—Dorothy Gillett, University of Hawaii.

Friday, March 21—Evening

Opera: "The Bartered Bride." A full scale production of the opera presented in compliment to the MENC by the Guild Opera Company of Southern California, in cooperation with the Los Angeles Philharmonic Orchestra.

Lobby Sing, Biltmore Hotel. General Chairman of all Lobby Sings: O. M. Hartsell, University of Arizona, Tucson.

Saturday, March 22—Morning

Registration.

Exhibits under the auspices of the Music Industry Council.

Music in Elementary Education Workshops (continued): Coordinator—Irene Schoepfle, Orange County Schools, Santa Ana, California; No. 4: Leaders—Alice Gallup, Long Beach Unified School District; Mildred McGowan, Los Angeles City Schools; Stanlie Pugh, San Diego City Schools; No. 5: Leader—Cecelia R. Nelson, Elementary Schools, Eugene, Oregon; No. 6: Leader—Marguerite V. Hood, supervisor of music, Ann Arbor (Michigan) Public Schools.

Commission II—Standards of Music Literature and Performance, in cooperation with NIMAC. Improving Band Repertory; Demonstration Group—East Bakersfield (California) High School Band.

Music in American Life Standing Committees—Open Meetings.

Music For Exceptional Children. Topic: Music—An Adjustive Tool in Special Education. "The Music Clinic as a Bridge from the Home to School"; "A Musical Approach to the Three R's"; "The Music Experience for Severely Disturbed Children"; "Music in the Special School of Chicago"; "Promoting Music as an Adjustive Tool in Special Education."

Piano Instruction in the Schools. Demonstrations: "Emerging Trends in Piano Instruction in the Public School, Studio and College," illustrated with film strip; "Keeping the Teen-agers' Interest," with group of students from Preparatory Department, USC.

String Instruction in the Schools. Program presented in cooperation with California Unit of the American String Teachers Association. Theme: String

Continued on page 10

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Saturday, March 22—Morning

Continued from page 8

[String] Instrument Instruction; Teacher Training. Panel Discussion. Music program by Kathleen Lenski, violinist, accompanied by Charlotte Lenski, pianist. Music Education and Libraries. (1) The organization and distribution of music materials for students and teachers in elementary schools in (a) small school systems; (b) large school systems. (2) Resources and services of the Library of Congress for music education.

Symphonies for Youth. Presented in compliment to the MENC by the Southern California Symphony Association.

Organ Session. Topic: The Role of the Organ in Music Education.

Saturday, March 22—Midday

College and University Luncheons: College of the Pacific, Stockton, California; Fresno (California) State College; San Francisco (California) State College, Creative Arts Division; San José (California) State College; State University of Iowa, Iowa City; Teachers College, Music Education Department, Columbia University, New York City; University of Arizona, College of Fine Arts, Tucson; University of Michigan, Ann Arbor; University of Southern California, Los Angeles, Eastman School of Music, Rochester, New York.

Saturday, March 22—Afternoon

General Session. Sponsored by the College Band Directors National Association. Presiding: Frederick Fennell, CBDNA president, Eastman School of Music, Rochester, New York. Laboratory Demonstration and Panel Discussion. Participants: James C. Neilson, R. Bernard Fitzgerald, Earle L. Kent and Jody C. Hall, with the aid of Conn Laboratory equipment. Music: University of California at Los Angeles Concert Band, Clarence Sawhill, conductor.

Commission IV—Music in Preschool, Kindergarten and Elementary School. This session will be devoted to presentation of the work done by Commission IV to date, including the material prepared for publication and discussion of future plans.

Special Session—The Social Instruments in the General Music Program in Junior and Senior High School. "The Social Instruments have a Functional Part in our Instructional Program", Karl D. Ernst. "The Ukulele as a Functional Part of the Seventh and Eighth Grade General Music Program." Presentation and Demonstration by E. Lawrence Barr and Elizabeth Blair of Kalamazoo, Michigan. The audience will participate in the demonstrations of the various informal and social instruments, conducted by six teachers of The Los Angeles area.

Modern Music Masters. Initiation ceremony, National Music Honor Society. MENC Council of Past Presidents.

Concert. Presiding: William O. Roberts, MENC Eastern Division president; director of music education, Wilkes-Barre (Pennsylvania) City Schools. Music: Klamath Falls (Oregon) High School Choir; Andrew Loney, Jr., conductor; Brigham Young University Concert Band, Provo, Utah; Ralph G. Laycock, conductor.

Opera Workshop presented by Department of Music, UCLA. Presiding: Gerald Whitney, member of MENC Board of Directors; supervisor of music education, Tulsa (Oklahoma) Public

Continued on page 12

There's much more inside your **EMB GUIDE**

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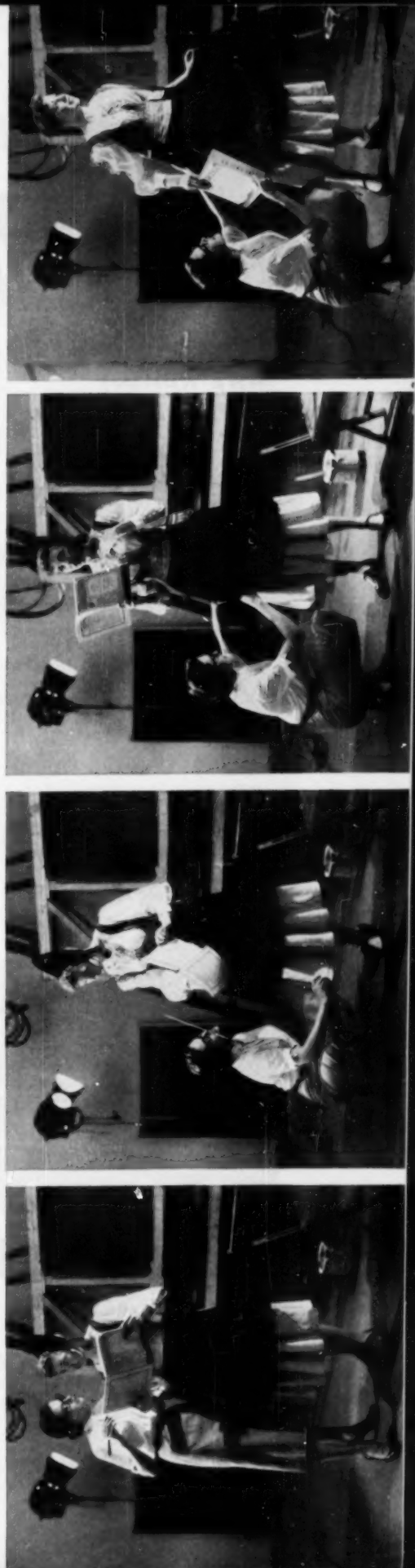
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ELKHART, INDIANA

Saturday, March 22—Afternoon Continued from page 10

Schools. "The Opera Workshop Is a Part of the Music Education Program," Jan Popper, UCLA.

MENC Student Member Coffee Break. All MENC student members are invited to be guests. At the social hour will be members of the MENC Board of Directors and other official groups to greet and meet with the student members.

Saturday, March 22—Evening

All-Conference Dinner — Get-Together. The Dinner Get-Together has been organized by the host state unit, the California Music Educators Association, the MENC Northwest and Western Divisions, in honor of all members from the Eastern, North Central, Southern and Southwestern Divisions. Toastmaster—Harold C. Youngberg, Oakland, California. "Music Looks Forward," Howard Hanson, director of Eastman School of Music, Rochester, New York. "Travel Westward" Sing, with audience participation, conducted by presidents of MENC divisions.

Los Angeles Night. Concert presented by Los Angeles Public Schools. In charge: William C. Hartshorn, supervisor in charge of music education, Los Angeles Public Schools; All-City Elementary School Orchestra (Grades 1 through 6), Carl E. Bruce, conductor; All-City Elementary Schools Chorus, William C. Hartshorn, conductor; All-City Secondary Schools Orchestra, Truman Hutton, conductor; Combined Junior High School Girls' Glee Clubs, Geraldine Smith Healy, conductor.

Music Industry Council Reception and Dance, honoring all MENC members and student members. In charge: Clarence A. Foy, G. Schirmer, Inc., New York City.

Lobby Sing.

Sunday, March 23—Morning

Registration.

Conference Breakfast. Toastmaster: Charles M. Dennis, Sonoma, California; "Greetings from a Former Music Educator," Ellis A. Jarvis, superintendent, Los Angeles City School Districts; Music: Occidental College Glee Clubs, Los Angeles, Howard Swan, conductor; "The Art of Teaching," Stanley Chapple, director of music, University of Washington, Seattle.

Music Industry Council Exposition.

CMEA Board of Directors.

JRME Editorial Committee.

NIMAC Board of Control.

Commission II—Standards of Music Literature and Performance and NIMAC; Solo and Ensemble Clinic.

Copyright Meeting.

Student Chapter Sponsors Meeting.

Sunday, March 23—Midday

Delta Omicron Luncheon.

Sunday, March 23—Afternoon

Commission Meetings:

Basic Concepts in Music Education. "Developing a Balanced Program in Music Education," Robert House, University of Minnesota (Duluth Branch).

Music in the Senior High School. Commission VI reports to the Conference on: (1) General Music; (2) Vocal Instruction and Ensembles; (3) Band, Wind, Percussion Instruction and Ensembles; (4) Orchestra and String In-

Continued on page 14

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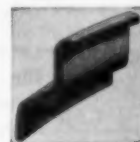
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Sunday, March 23—Afternoon
Continued from page 12

struction and Ensembles; (5) Music Literature, Composition and Theory; (6) Assemblies, Music Production, Correlated and Extracurricular.

Standards of Music Literature and Performance. (Commission II) and NIMAC. Demonstration and discussion: Improving Orchestra Repertory; West High School Orchestra, Phoenix, Arizona, Beryl Folks, conductor.

Exhibit hours for Sunday, as is customary, are limited to midday hours. Opening time: 11:00 a.m. Closing: 2:30 p.m.

Music in Higher Education, Junior College. "The Impresario" presented by The Los Angeles City College Opera Workshop. (1) The Contributions of the Junior College Music Program to the Cultural Life of the Community; The Junior College as Community College; (2) An Expanding Music Program Geared to the Contemporary Needs.

Music in the Community. Music by SPEBSQSA, Whittier, California, Chapter Chorus, Les Woodson, conductor. "Some Problems Faced by School and Community Music," Frederick Hall, director, Division of Music, Southern University, Baton Rouge, Louisiana.

Accreditation and Certification. The Training of School Music Teachers. "The Needs of School Music Teachers in Fields Outside Music," Wendell E. Cannon, director of student teaching and professor of education, USC.

National Association of College Wind and Percussion Instructors. National Chairman—Frank W. Lidral, Indiana State Teachers College, Terre Haute; Presiding: Sanford M. Helm, Long Beach (California) State College. Concert: USC Woodwind Chamber Ensemble, Mitchell Lurie, instructor; College of the Pacific Brass Quintet, Arthur Corra, instructor; Long Beach State College, William Watilo and Dan Cariaga, Bassoon and Piano; UCLA Horn Ensemble, Sinclair Lott, instructor; San Diego State College Saxophone Quartet, Norman Rost, instructor; Fresno State College Clarinet Choir, Russell S. Howland, director. National progress report by Frank W. Lidral.

National Council of State Editors of Official Publications of MENC Federated State Units. In charge: R. Bruce Bray, chairman of the Council; assistant professor of music, Central Washington College of Education, Ellensburg.

Journal of Research in Music Education. In charge: Allen P. Britton, chairman of the Editorial Committee; associate professor of music education, University of Michigan, Ann Arbor.

Music Industry Council Annual Business Meeting.

Bach Festival. In charge: William C. Hartshorn, Los Angeles. A program devoted entirely to the music of Johann Sebastian Bach and presented by the Los Angeles City Schools for the Music Educators National Conference exactly as given during the annual Bach Festival of the church.

MENC Division Executive Board Meetings.

Northwestern University School of Music Tea. In charge: George Howerton, dean, School of Music, Northwestern University, Evanston, Illinois.

Continued on page 16

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DA VITTORIA, O Vos Omnes
Pueri Hebraeorum
Sitientes, Venite Ad Aquas
DI LASSO, Salve Regina
FESTA, Regem Archangelorum
GASPARINI, Adoramus Te
PALESTRINA, Corporis
Mysterium
Salvete Flores Martyrum
Tristis Est Anima Mea
Veni Sponsa Christi
SCARLATTI, Alleluia
WILLAERT, Ave Regina
Caelorum
In Tua Patientia
Magne Martyr Adriane
Nazaraeus Vocabitur
O Gemma Clarissima
Videns Dominus

A.T.B.

CARISSIMI, O Felix Anima

S.A.T.

BRISSIO, In Medio Ecclesiae

S.A.T.T.B.

GALLUS, Omnes de Saba

S.S.A.T.B.

MONTEVERDI, Ecco Mormorar
L'Onde

Lasciatemi Morire
Non Più Guerra Pietate
Ohimè

SWEELINCK, Hodie Christus
Natus Est

S.S.A.T.B.B.

SWEELINCK, Psalm 134

S.S.A.

AICHINGER, Regina Coeli

S.S.A.A.

PALESTRINA, Gaude Barbara

T.T.B.

AICHINGER, Regina Coeli

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Program continued

String Instruction in the Schools. Program presented in cooperation with California Unit of ASTA. Theme: String Instrument Instruction—Teacher Training. Music: Immaculate Heart College Faculty Quartet; artist students of Gabor Rejto from School of Music, USC. Panel Discussion—"Why I Teach," Chairman: Truman Hutton, instrumental supervisor, secondary education, Los Angeles City Schools. Following the meeting there will be a reception by the State Unit ASTA, in honor of the ASTA and the MENC Committee on String Instruction in the Schools.

Sunday, March 23—Evening

Mu Phi Epsilon Dinner. In charge: Martha Day, Los Angeles.

Phi Mu Alpha Sinfonia Fraternity of America Buffet Supper. In charge: Waldo Winger, Province Governor, Los Angeles.

Gala Festival Concert. Southern California High School Band, Lee Chrisman, conductor; Clarence E. Sawhill, co-conductor; Southern California High School Chorus, Charles Hirt, conductor; Southern California High School Orchestra, Howard Hanson, conductor; Nick Furjanick, co-conductor. Coordinator, John Del Monaco, Compton, California.

Lobby Sing.

CMEA Board of Directors Meeting.

MENC Board of Directors Meeting.

Monday, March 24—Morning

Registration.

Exhibits under the auspices of MIC.

National Council of In-and-Out Music Educators Clubs Breakfast. In charge: E. A. Hill, Elgin, Illinois.

CMEA Board of Directors Breakfast.

Joint Committee on Theory—MTNA-NASM-MENC. Topic: Evaluation Problems in Higher Education. Discussion: Are examinations necessary? What should they test? How should they be judged?

Commission and Standing Committee Meetings:

Standards of Music Literature and Performance, and NIMAC. (1) Demonstration and Discussion of Adjudication Techniques in Instrumental Groups. (2) Demonstration and Discussion of Choral Techniques. At these sessions, members of the MENC will have an opportunity to meet and discuss problems and procedures with the conductors of the MENC Southern California Band, Orchestra, and Chorus.

Music in Preschool, Kindergarten and Elementary School. Organizing Chairman: Irene L. Schoepfle, consultant, music education, Orange County, Santa Ana, California. Demonstration by Sixth Grade Children, Commonwealth Avenue School, Los Angeles; In charge: Flavis Evenson, supervisor of music, Elementary Schools, Central District, Los Angeles City Schools.

Music in the Junior High School. Demonstration by Artesia (New Mexico) Junior High School Chorus, Augusta Spratt, conductor. "Are We Making Progress in Junior High School Music Programs," Jack Stephenson, chairman of music education, University of New Mexico, Albuquerque.

Continued on page 19



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Second, the clinician strikes a spark in the community when he appears at the concert as a soloist. Audiences swell when your program includes the name of a famous clinician, like Don Jacoby, virtuoso in brass, "appearing as guest soloist." And any band director may stage a clinic nowadays, even though funds have not been allocated by the school administration; many dealers, such as those of the C. G. Conn Band Instrument organization, will help stage band clinics.

Above all, a good clinician increases a student's confidence in what he has learned, firming up the foundation you've given him. As a partner in teaching, the clinician knows that the important thing is to leave the student inspired with the desire to give a better performance.

WRITTEN EXPRESSLY FOR MUSIC EDUCATORS JOURNAL
BY THE STAFF OF THE BAND INSTRUMENT DIVISION, C. G. CONN, LTD., ELKHART, IND.

Monday, March 24—Morning

Continued from page 16

Piano Instruction in the Schools. Lecture Demonstration: Keyboard Experiences —A Vital Approach to Music. "In-service Training for Teachers with Application to the Classroom," Daniel Hooley, associate professor of music education, Georgia Teachers College, Statesboro. Summary and Discussion: Leader—Marion S. Egbert, American Music Conference, Chicago.

String Instruction in the Schools. Program presented in cooperation with California Unit of ASTA. Theme: String Instrument Instruction—Teacher Training. Music: The Mozart Trio, Lynn Blakeslee, Violin; Nina de Veritch, Cello; Edward Auer, Piano. Topic: Group String Instruction in Teacher Training. Demonstration by Walter L. Haderer, San Francisco State College, assisted by music education students from San Francisco State College.

Music in International Relations. Participants from foreign countries: Muriel Davies, exchange teacher and schools' music specialist from Great Britain; Alfred T. Hewson, music supervisor, Department of Education, Burnaby, British Columbia; Professor Toshiaki Okamoto, dean and professor of the Department of Music Education of the Kunitachi Music College, Tokyo, Japan; Alberto Ginastera, Buenos Aires, Argentina; Adriana Mendoza, Panama. Japanese Court Music—Gagaku; Greek Music. Commentator: Robert Garfias, research assistant, University of California at Los Angeles. Discussion of 1958 International Conference on Music Education, Copenhagen.

General Session. Presiding: Robert A. Choate, first vice-president, MENC; dean, School of Fine and Applied Arts, Boston University. Music: University of California Glee Club and Symphony Orchestra, Robert P. Commanday, conductor of Glee Club; Piero Bellugi, conductor of Orchestra. "A General Educator Looks at the Music Education Program," Novice G. Fawcett, president, The Ohio State University. Purposes and Goals of Music Education in 1958, Lilla Belle Pitts, chairman of MENC Study Committee. Business Meeting—Election of Officers.

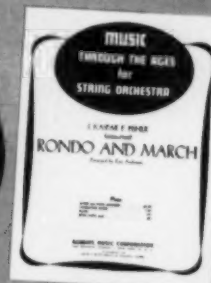
Concert. Presiding: Wayne S. Hertz, member MENC Board of Directors; chairman, Division of Music, Central Washington College of Education, Ellensburg. Music: Artesia (New Mexico) High School Chorus, Augusta Spratt, conductor; College of the Pacific A Cappella Choir, Stockton, California, J. Russell Bodley, conductor.

Concert. Presiding: Mary R. Tolbert, member MENC Board of Directors; assistant professor, chairman of music area, University School, Ohio State University, Columbus. Music: Anchorage High School Band, Anchorage, Alaska, Jack McGuin, conductor.

Monday, March 24—Midday

Luncheon. Idyllwild School of Music and the Arts, Idyllwild, California; in charge: Max T. Krone, Los Angeles. Junior College. Sponsored by California Junior College Music Educators, Meyer M. Cahn, City College of San Francisco, president. This luncheon is open to all visiting members of senior and junior colleges. Music: A commercial music program in action—Radio and Recording Orchestra of Los Angeles City College, Robert E. Wilkinson, Continued on page 20

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GENERAL ASSEMBLY: A meeting of the General Assembly of the International Society for Music Education will be held during the period of the Conference. Items for the Agenda must be received not later than March 31st, 1958.

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Monday, March 24—Afternoon

Special Session—presented by California Music Educators Association, Joseph W. Landon, president. Music for California Youth. Narration with slides—An Overview of Music for Living at all Ages, Sally Wassum, University of California, Los Angeles. Demonstrations: Students from Paramount Unified School District, James DeBolske, teacher; Riverside City Schools, Beth Landis, teacher; Monrovia City Schools, Beth Cummins, teacher. Presentation by Company of the Creative Arts—Division of Creative Arts, William E. Knuth, chairman, San Francisco State College.

Music in Motion Pictures: Presiding: William C. Hartshorn, Los Angeles. Moderator: Miklos Rossa, President of Screen Composers Association and the National Association for American Composers and Conductors, Western Division. Panel discussion and a demonstration of film music by a group of distinguished composers. Members of Panel: Elmer Bernstein; George Dunning; Johnny Green; Bernard Hermann; Bronislau Kaper; Alex North; Andre Previn; David Raskin.

Special Session—(1) Concert. Presiding: Richard C. Berg, member MENC Board of Directors; director of music education, Yonkers (New York) Public Schools. Music: University of New Mexico Modern Choir and Symphonic Dance Band; William E. Rhoads, conductor. (2) Jazz in the Secondary School Music Class. Music: The Buddy Collette Quartet, Hollywood, California.

Concert. Presiding: George A. Christopher, president NIMAC; supervisor of music, Port Washington (New York) Public Schools. Music: Borger (Texas) High School A Cappella Choir, Alfred Skoog, conductor.

The Music Educator in Retirement. In charge: Arthur G. Wahlberg, past president MENC Western Division; professor emeritus, Fresno (California) State College. "How and When to Prepare for Retirement and Senior Citizenship," John C. Kendel, Vice-President, American Music Conference, past president MENC; "How To Meet the Hazards of Retirement," Noble Cain, composer and arranger, choral conductor; "Opportunities for Senior Citizenship in Community Service, Self-Employment and Travel," Cecilia O'Neill, president, California Retired Teachers Association; "The Great Advances and Achievements Favorable to Retirement," Ethel Percy Andrus, president, National Retired Teachers Association.

Monday, March 24—Evening

Music Industry Council Dinner.

Concert. Music: Jordan Vocational High School Band, Columbus, Georgia, Robert M. Barr, conductor; North Hollywood High School Symphony Orchestra, Van Nuys, California, Dominick A. DiSarro, conductor; The Junior College Chorus, General Organizing Chairman—Royal Stanton, Long Beach City College; Conductor—C. Robert Zimmerman, director of Portland (Oregon) Symphonic Choir.

Lobby Sing.

Program continued on page 100

Music Educators Journal

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Frant Rupp
Leonard Shure
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Szymon Goldberg, violin
Eudice Shapiro, violin
Roman Totenberg, violin
Ralph Hersh, viola
William Primrose, viola
Nikolai Graudan, cello
Zara Nelsova, cello
Stuart Sankey, double bass
Julliard String Quartet

WIND INSTRUMENTS:

Albert Tipton, flute
Albert Goltzer, oboe
Clark Brody, clarinet
Harold Goltzer, bassoon
James Chambers, French horn
Wesley Lindskoog, trumpet
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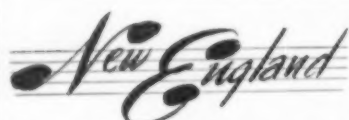
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BIBLIOGRAPHIES

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How Can Music Promote International Understanding? Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article first published in The Bulletin of the National Association of Secondary School Principals, December 1956. 8 pp. 50c.

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Educational Grants and Awards in the Field of Music. A directory of assistance, awards, commissions, fellowships and scholarships available to those musicians who are mature in development and/or who have established successful careers and seek financial backing for additional schooling, study, composition or recognition. Prepared for the Music Education Research Council of the Music Educators National Conference by Everett Timm. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

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Basic Concepts in Music Education, published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, was prepared by a committee appointed by NSSE. Members of the committee: Oleta Benn, Clifton A. Burmeister, Robert W. House, Charles Leonhard, T. R. McConnell (NSSE representative on the committee), Thurber H. Madison (chairman), Theodore F. Normann, Nelson B. Henry (ex-officio), General Editor of NSSE. 375 pp. 1958. Paper cover \$3.25; cloth \$4.00. Send orders to University of Chicago Press, 5750 Ellis Avenue, Chicago 37, Illinois. (See January 1958 Music Educators Journal, page 30).

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Business Handbook of Music Education. A manual of business practice and relations for music educators. Includes information about the copyright law, business correspondence, purchasing, etc., with a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Industry Council, an auxiliary of MENC, 7th edition, 1956-57. 18 pp. Single copy free to any music teacher or student of music education. Send requests to the MENC.

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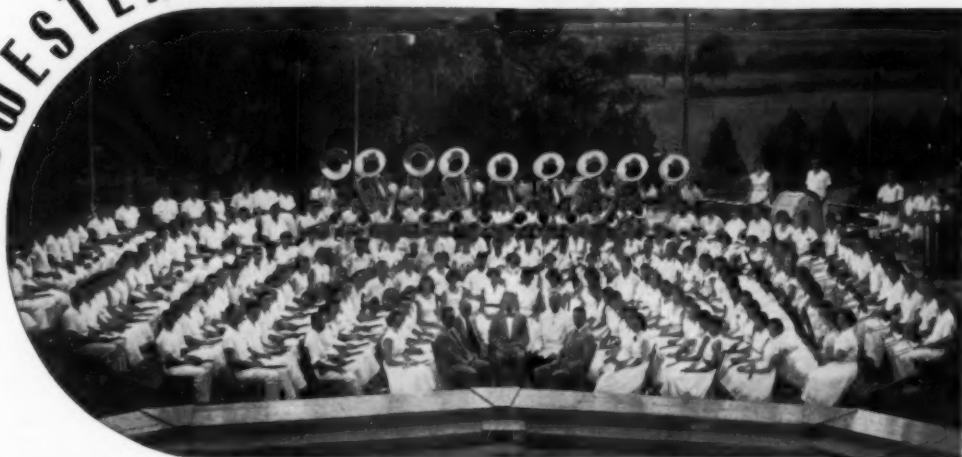
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Spring, 1958

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William B. McBride

Professor of Music Education
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President of the Music Educators National Conference 1956-1958

THE FIRST fifty years of the Music Educators National Conference were glorious. It is certain that the small handful of music supervisors who met in Keokuk, Iowa, in April 1907 did not anticipate the kind of progeny they were begetting when they banded together as a "conference for mutual helpfulness." Little did they realize that the child of that conference would grow into an organization as widely influential and as highly respected as the Music Educators National Conference is today. Little did they realize that the Music Supervisors National Conference of 1907 would influ-

ence the lives of people in hamlets, in medium-sized cities, and in the larger areas of our country. Nor did they foresee that a national organization of music educators would mature whose prestige and influence would reach not only into their own communities but around the world. The forerunners of the Music Educators National Conference would be proud to know that their organization has carried their cause even into other areas outside the field of music education. The Music Educators National Conference has become a truly great organization, and in achieving this status it must be

stated that many, many dedicated people have contributed to the human services that have made music a factor of tangible importance to our society.

It would be easy to discuss at considerable length the accomplishments of the Music Educators National Conference. The celebration of our fiftieth anniversary presented an ideal situation for such an evaluation. But there are dangers in such self-evaluation which may be reduced to mere self-satisfaction. People who hope to prosper can never sit back and be satisfied with their accomplishments. They must constantly look forward and move forward. I wish to suggest a direction in which we, as professional music educators, need to look.

One of the most important things ahead for us is the objective of helping to truly professionalize the occupation of teaching. It is in this direction that I wish to point your attention.

I start with this basic assumption: *If we hope to achieve a truly professional status, we probably will have to follow the patterns of those occupations which currently are accepted by society as professions.* It is commonly acknowledged that medicine, dentistry, law and the ministry are held in the highest regard in our society today. If these professions have achieved such status—social and economic—certainly there is some particular pattern which has brought these groups into popular acceptance as worthy professions. If these patterns are carefully analyzed, it should be possible for education to adopt somewhat the same patterns and thus begin to achieve the status in society enjoyed by the generally accepted professions. Analysis of the patterns indicates that there are at least five different typical characteristics:

1. *A profession serves society.*
2. *A profession has a philosophy and code of ethics which assures that its practice transcends political, sectarian, and economic self-interests.*
3. *A profession regulates most aspects of the preparation and practice of its members.*
4. *A recognized profession demands that its practitioners continue their professional growth after their initial preparation.*
5. *A recognized profession possesses a body of specialized knowledge and skills.*

I SHOULD like to examine each one of these five points, and through analysis of the general principles involved deduce the implications for you and me as teachers of music.

Let us consider, then, the first characteristic: *A profession serves society.* It is not difficult for us to look at the medical profession and see the essential contribution that medicine and surgery have made to the world. True, many spots still need medical attention, but I am sure that all of us have been touched by the great work that medicine has done. However, it is not enough for us to think in terms of the contribution that a profession makes to society; we must also think in terms of the values that society attributes to such service.

We do not question medical fees very much. But it is doubtful that society is yet ready to pay for the service of education specialists. Nevertheless, in recent years we have been willing to construct buildings and to improve the economic status of the teacher. It is a good beginning and a good augury for the future!

What does this mean to the educator and to the teacher of music? To answer this question it seems to me we must look inward. We have to go through a period of introspection and try to determine in simple terms how we can best serve all boys and girls. We need to explore every possibility in which music can be a distinctive and contributory factor in the well-being, growth, and development of all children. For many of the children, performance of music will best serve their over-all needs. For others, the establishments of good listening habits will contribute to their intelligent benefit from music. For some, a general knowledge of music will be most helpful. We must extend our imagination and exercise our best skills in bringing music with all its facets to the boys and girls in the schools.

It is my strong belief that the truly professional music educator has just as much responsibility to the child with limited capacities as he has to the talented child. Our professional job is to see that music with all its manifold possibilities is a potent factor in the lives of all people, regardless of their individual interests, capacities or aptitudes.

LET US NOW LOOK to the second characteristic of a profession: *A profession has a philosophy and a code that assures that its practices transcend political, sectarian, and economic self-interests.*

I have already mentioned one of the main elements inherent in the philosophy of a profession, namely, its service to society. There are, of course, other subsidiary and contingent factors which will have to be discussed at another time. Suffice it to say now that all the topics under scrutiny can be considered as fundamental to the philosophy of a profession.

Consider the ethics of a profession. It seems to me that ethics fall into two categories. The first has to do with the relationships between practitioners; the second pertains to the relationships between the practitioner and the clients he serves. Each established profession has reduced to writing the "ground rules" which it considers essential to good ethical practice. This has been done in education, and, of course, applies to all teachers, including those who teach music. But how many of us have looked at the code of a good teacher? Having done that, how many of us try to live up to the ethics of the teaching profession, which we accept and support?

For a closer inspection of what this means to us as professional educators, consider our relationships with others inside our own profession. We need to have a common bond, a common understanding of purpose. This means, among other things, that we have to carry on certain inter- and intra-relationships. We have to act in intelligent relationship with the English teacher, the mathematics teacher, the coach. Their joint interest establishes the bench mark for our common endeavor, namely, the education of boys and girls.

We must also think about the character of our relationships with our clients. This involves our relationships with the children who represent the public whom our schools serve. We need to stand ready to give our best professional judgment for what is best for each individual, for what is best for the total music program in the community.

THE THIRD ASPECT is sometimes considered controversial, but need not be. A profession *regulates* most

aspects of the education and practice of its members. It is probably in this area that the least has been done towards the matter of *professionalization* in education. In fact, there is still some doubt as to the proper direction in which education could or should go to fill this particular requirement from the standpoint of the *profession* of education.

In terms of controlling the practice of the teaching profession, very little has been done as yet. We are all aware of the policies of medicine, dentistry, and law in removing people from the profession when there is a proven case of malpractice. I am not sure that music educators are yet ready to enter this field of jurisdiction. However, this is an important element of any profession; certainly we must be thinking about the time when we can make legal provision for controlling the ethics and morals of the profession of education.

THE FOURTH CHARACTERISTIC is as follows: *A profession demands that its practitioners continue their growth after initial preparation.* This represents one of the most significant characteristics of a recognized profession. We have all noticed that when a person graduates from a professional school, he then says he is prepared to "practice" his profession. The implication of the word "practice" is most significant. It indicates that he does not feel that he now knows all there is to know about his profession, but rather that he will continue to further the knowledge and skills he has gained as a student and intern. This principle persists so long as the person is active in the profession. Further elaboration indicates that he is a student. He reads; he consults and shares with others the experiences which contribute to a better pursuit of his profession; he collects facts; he is objective; he is experimental. The truly professional person conducts or shares research; respects the results of research; respects theory but knows that many theories and practices of his profession have not been proved, and knows that until such time as theories are justified, he must rely upon his own professional experience and knowledge to determine the validity of new or altered procedures or processes. When he has all the data before him, the professional exercises his best judgment in terms of what he *knows*.

The process of practicing a profession involves the constant re-assembling of new facts, the constant application of these new facts to every new situation, and the expression of judgment in terms of the data at hand. It is at this point that a profession is distinctly different from a trade. Essentially, in a trade a person learns a skill and literally repeats that skill, but in the practice of a profession intellectual processes are constantly involved.

THE FIFTH and last characteristic of professional stature mentioned here may be stated as follows: *A recognized profession possesses a body of specialized knowledge and skills.* Here we are likely to find the most disagreement. But I feel sure we are all convinced that this is a basic tenet of a profession. Through the years the established professions have developed classified groupings of facts, data, and subject matter which they feel are essential to their profession. It would probably be fair to say that at the moment, education is only on the verge of this kind of a development. Some of us in music education feel it is sufficient if the practitioner is acquainted with the subject matter to be taught. Others

are concerned only with methodology. Still others feel that in addition to one or the other of these, they must understand and know the student—the client so to speak. We all recognize that the preceding statements are an oversimplification; nevertheless, if we are to grow in this basic area, we must first assume some general agreement. Any good practitioner in the field of education today needs to know his subject matter well. In our particular field of music education, we should be thoroughly versed in the history of music, for instance. We need to understand and be able to apply the principles of basic music or theory and recognize their important place in our learning and in our understanding of music. We must have musical skills and certainly musical sensitivity. Without such knowledge we cannot reveal to others the art which is the soul of music. I firmly believe that a teacher needs to know something about the processes whereby these things may be transferred from mind to mind and heart to heart.

At the present time education is the subject of considerable criticism, some of it justified and some of it not. The economic status of the educator has deteriorated in the last decade. Classrooms have been crowded for reasons of space, as well as lack of personnel. Teaching has become a chore instead of a calling. All these factors have had a negative effect on the attitude of teachers toward their jobs. Indifference has grown, and with it a lessening of pride in one's work.

THE SITUATION seems to call for a kind of "operation bootstrap." The music educator, the English teacher, and the coach, separately and collectively, are aware of the importance of their contribution to the growth and development of our children—but other thoughts and worries predominate. Teachers know that their efforts, while not always immediately evident, constitute a fundamental contribution to the development of our society, but Sputnik arguments put their thinking out of balance. Recent events and public communications have upset the faith of even the most devoted and loyal teachers.

Nevertheless, the true professional educator, as a qualified practitioner, is now more than ever concerned with intellectual and critical evaluation of the objectives and programs of today's schools. He joins with the administration, the staff, and the community in endeavoring to assist the total educative process to be geared to today's needs and problems.

The professional practitioner is continually concerned with his own self-improvement; he seeks to apply and evaluate the products of objective research; he conscientiously strives to expand his professional knowledge and skill; he is a student of professional literature in his own and in the general field; he consults with his colleagues and with co-workers and interested groups in the community. He participates in any activity which produces an interchange of ideas between the practitioner and the clients he serves.

These things will not come about easily or quickly. Selfishness, ambition, prejudice, short-sightedness, ineptitude—all are common deterrents. Nevertheless, a dedication will develop among all of us to the degree that we concern ourselves with the problems of professionalism, and only through professional service can we hope to reap the results of high professional status and the social recognition—and economic security—which we are convinced our calling deserves.

Balanced Education

A great newspaper speaks
for the people

A WHOLESOME AND HEARTENING outcome of the Sputnik hysteria has been the nation's awakening to the necessity for a new evaluation of our standards and values and the role education plays in creating and maintaining these values. This editorial from the *Washington Post*, the article on the opposite page, the contribution of the American Association of School Administrators beginning on page 58, and various other articles contributed by members of the MENC afford a cross-section expression of opinions representing the predominant attitude of music educators and citizens in general.

IN HIS FIRST public address as a Government official, Dr. James R. Killian, Jr. added his powerful voice to a chorus of concern expressed recently by a number of distinguished educators lest a panic reaction to the sputniks should stampede this country into a misguided and unbalanced crash program of education. The educators all welcome the growing public awareness of the need for a revitalized educational structure. But they are uneasy about the current tendency to cite Soviet patterns, especially in science, as a model for the United States. Dr. Killian put it this way:

We should *not* copy our competition. Our methods and programs should be those best suited to serve our Nation well and to give us the technological strength that reflects and advances our own objectives and ideals . . . In education we should not become bemused by numbers. We should not, for example, engage in an academic numbers race with the Soviets. We must not throw quality out the window in order to handle numbers; our shortage today is one of quality as well as numbers. We should not allow the pressure for scientists and engineers to obscure the need for first rate talent in other fields.

Dr. Colgate W. Darden, Jr., president of the University of Virginia, offered a very similar warning just a few days ago. "The very dangerous thing about what is happening," he said, "is that our plans seem to be built on a reaction to what the Russians are doing . . . Nothing could be more impoverishing than to permit the Soviet empire to determine the type of education we are to have in the United States."

MUCH the same anxiety was voiced by Dr. Robert Francis Goheen, president of Princeton University. "The men we need," he cautioned, "cannot be produced by crash programs of mass education, because such men will always be individuals." And the president of the College of the City of New York, Dr. Buell G. Gallagher, warned specifically against an overemphasis on scientific and technological education as a reaction to the Soviet scientific achievements in the launching of earth satellites. "It would be disastrous," he said, "to turn out from our schools and colleges technicians who are ignorant of the arts and innocent of the humane studies." This would be, he added, "the equivalent of cultural hara-kiri." The President's Committee on Scientists and Engineers expressed the same thought in its second interim report, and Mr. Eisenhower, himself, in his State of the Union message, stressed the importance of avoiding undue stress on the physical sciences at the expense of other branches of learning.

IT WOULD BE foolish self-delusion to imagine that the scientists needed to overtake the Soviet missile lead can be turned out in short order just by stepping up high school and college courses in mathematics, physics and chemistry. Improved and expanded teaching of such courses can, to be sure, help to promote better popular understanding of scientific problems and conditions. But the men of genius who break new ground in scientific research are not subject to mass production or force feeding.

It is estimated that in the whole of the United States there are not more than about 200 nuclear physicists, and that of this number no more than about 25 can be considered of the first rank. The truth is that they are born, not made; and it is as impossible to produce Tellers, Einsteins, Oppenheimers and Condon out of ordinary high school science and mathematics students as it is to produce Heifetz, Sterns, Serkins or Rubinstein out of the ordinary members of a high school band. A great deal can be done, however, to conserve the scarce men of genius by creating a climate in which they can work fruitfully instead of hounding them out of public service on account of their eccentricities. A great deal also can be done through adequate instruction and whetting of interest, to permit youngsters of lesser talent to contribute usefully to the national effort.

THE AIM of an educational program must be to encourage the individual potentialities of American youth on a balanced basis. Sen. Clifford Case made some exceedingly sensible observations on this subject in a statement last month:

Scientific progress is not something that can be turned off and on. Certain immediate steps we take to bolster our supply of scientists and technicians are necessary and wise, but I am concerned that in their execution, we not neglect to take the steps necessary to strengthen our educational system from top to bottom. A building is no stronger than its foundation. Indeed, the identification and training of scientific aptitude has to begin early and we cannot expect to nurture scientific talent on any large scale in overcrowded and obsolete classrooms, in basement boiler rooms, in school corridors, or even worse, in classes limited to half sessions.

American education, in short, has to be developed on an American pattern and in accordance with the American tradition of freedom for individuals to choose their own careers.

[An editorial in the *Washington Post and Times Herald*, Washington, D.C., Sunday, January 19, 1958 reprinted by permission.]

Science and the Liberal Arts

Willard J. Gambold

SOME YEARS AGO, while returning by train from a meeting in New York, I struck up a conversation with a fellow passenger seated across the aisle. Eventually she got around to discussing her son's education and aspirations.

"What's his aim?" I asked.

"He wants to be a nuclear physicist," she replied.

That was over ten years ago, shortly after the first A-bomb had been released.

I have no idea where the young man is today. He may be a graduate scientist, working at Oak Ridge, Tennessee, or at a government nuclear test center. Perhaps he went down some other vocational path. But if he were fourteen now, the chances are that he would be urged—by advisers, both parental and professional—that the prospects for scientists and engineers were never better and are growing brighter all the time.

Engineering has captured the imagination of the public. For about three years now, much has been said and written about the shortage of engineers. The deficiency is real. Pick up any city newspaper and examine the classified ad section. Each Sunday the large metropolitan papers carry from eight to ten pages of advertisements seeking engineers and scientists. Starting salaries for beginners are good. Opportunities for advancement are plentiful.

The young graduate of a technical institution is a much sought-after individual. On the day he finishes college he may be forced to make a choice among the fat salaries offered him by dozens of corporations. Even without experience he can command up to \$500 a month.

"We don't screen them anymore; they screen us," one corporation recruiter said, in commenting on the intensified hunt for educated talent.

This newly found independence was well illustrated by a recent cartoon in the *New Yorker* magazine. Depicted was a rather harassed, belligerent-looking father talking to a cocksure youth: "Ten thousand dollars a year at du Pont or not," he said. "I'm still your old man."

THE 30,000 engineers graduating annually from our colleges and universities are not enough to keep abreast of the present demand. According to reliable sources, 40,000 more are needed immediately. Lewis L. Strauss has said that the nation must double its supply of scientists and engineers if it is to keep pace with Russia and retain its technical superiority.

We cannot quarrel with Mr. Strauss' estimate of an emergency. Probably it is deeper and more profound than most of us realize.

[This article is reprinted by permission from *Social Education*, December 1957, official journal of the National Council for the Social Studies. The author of the article, Willard J. Gambold, is a member of the staff of the Indianapolis, Indiana, Public Schools, and director of Indianapolis at Work, a program designed to acquaint young people with the business life in their community. Here he expresses concern over the growing emphasis on science and engineering.]

Equally alarming, however, is the prospect of having our best talent siphoned off into scientific and technical fields.¹ Should this be done at the expense of the humanities and the liberal arts? Many thoughtful school people are now beginning to ask whether we don't also need well-educated individuals in the fine arts, the social sciences, religion, philosophy, and languages.

With so much emphasis on the sciences and engineering, there is real danger that high school graduates will be persuaded by community pressures to enter these fields, even though they are not equipped for them. In the words of a former senator from New York, Herbert Lehman, it would be extremely unwise to attempt to pressure one not so inclined into becoming a third-rate engineer.

The growing number of scholarships offered to students to enter the sciences is another factor promoting imbalance. One eastern state last year inaugurated a new scholarship program. Five hundred scholarships of \$500 each were offered to high school graduates who planned to enter the science or engineering fields.

Will this inducement attract some pupils who are not really interested in the sciences but will accept the money because they need it to go to college? Will the end result be desirable? Why not offer special scholarships to students who want to enter the humanities or the liberal arts?

FELLOWSHIPS and scholarships granted to secondary and junior high school teachers are likewise out of balance, a disproportionate share being awarded for study in the scientific fields.

For the long pull, the question is where the emphasis should be placed in the educational program. This points up a major problem. It is not really a matter of pitting one program against another—of lining the natural and physical sciences up against the humanities. It is rather that some school leaders are beginning to wonder if we may be going too far in putting all our eggs in the engineering basket.

The danger that we may go "overboard" on science emphasizes our penchant for fads in education, our inclination for fashions in training. The youngster who is trained as a narrow specialist, in the belief that there will always be a demand for his specialty, may be in for a nasty jolt. Our world changes so rapidly that no one can promise that today's specialty will be needed tomorrow.

To be safe, a man should have professional training that is broad and flexible enough so that he can survive the ups and downs of life. Such breadth and flexibility should include more stress on and more attention to the liberal arts.

Continued on page 56

¹The appearance of the Russian satellites after this article was written has given new urgency to the author's warning.—Editor.

Guild Opera Company of Los Angeles

Raymond Kendall

WHEN the Guild Opera Company of Los Angeles presents its production of Smetana's "The Bartered Bride" to the Music Educators National Conference on the evening of March 21, 1958, more than eighty-five performances of six operas will have been presented during ten seasons to approximately 350,000 school children in the Greater Los Angeles area. This is a record and a challenge which probably cannot be duplicated elsewhere in the United States.

It all began in 1949 when the Opera Guild of Southern California decided to sponsor a small, flexible opera company, which it named the Guild Opera Company, to present performances of "Figaro" in the five supervisory districts of Los Angeles County. There was a need, felt the Opera Guild, to provide an outlet for the operatic singing talent being developed in the Los Angeles area, as well as to provide the citizens—particularly those of school age—with regular operatic productions.

THE PLAN was not to duplicate, but to supplement, the annual visit of the San Francisco Opera Company with a spring production, the nature of the libretto to be of interest to and appropriate for elementary and secondary

students. Essential to the plan was the provision of study materials and other aids to encourage pre-familiarity. In 1949, the first season, there were five performances. The following year two operas—"The Bartered Bride" and Mozart's "The Abduction from the Seraglio" were presented, with five performances of the former and three of the latter.

In subsequent years there have been twenty-six performances of "Hansel and Gretel," six more (plus ten this spring) of "The Bartered Bride," and twenty-three of Rossini's "Cinderella."

Without the interest and support of the Los Angeles County Board of Supervisors, Guild Opera's continuance would have been impossible. For each of the past six years an appropriation of \$25,000 has supplemented the eighty-cent admission fee paid by students; for the ten-year period, a total of more than \$200,000. The Opera Guild purchases tickets for deserving pupils who otherwise would be unable to attend.

Representatives of the city and county school systems meet regularly with Guild Opera officials to discuss each year's opera in terms of its appropriateness, as well as its educational and musical worth.



The Los Angeles Opera Guild Company's presentation of Smetana's "The Bartered Bride" is a feature of the MENC 1958 convention. The illustrations here are selected from rehearsal photographs made by Albert Duval, Hollywood, California.



Study guides are prepared which give teachers all the information necessary for effective classroom preparation for each opera. Recordings are also made available to help in the instruction.

Proper conduct at an opera performance has received due emphasis, as anyone who has seen 5,800 children crowding the Shrine Auditorium during a Guild Opera production can verify.

WHAT has made this decade of opera performances particularly significant has been the quality of production. Until 1957, all Guild operas were produced by Carl Ebert of the West Berlin Municipal Opera and the Glyndebourne Opera. Ebert began his Guild Opera association while head of the Opera Department in the School of Music at the University of Southern California (Los Angeles).

In 1957 Ebert's son, Peter, whose regular post is stage director of the opera in Hanover, Germany, assumed the duties of producer.

John Barnett, assistant conductor of the Los Angeles Philharmonic Orchestra, is musical director of Guild Opera. It should be noted that it is through the generous

cooperation of the Philharmonic Board and management that the Philharmonic Orchestra itself provides the orchestral background for Guild Opera productions.

ALTHOUGH many have helped to make the relationship between Guild Opera and the public schools of Los Angeles one of America's distinctive cultural and civic assets, the collaboration is really the shadow of two people: Mrs. Leland Atherton Irish, president of Guild Opera, and Mr. William Hartshorn, supervisor-in-charge, Music Education Branch, Los Angeles Board of Education.

It is no exaggeration to assert that operatic coming-of-age in Southern California may turn out to be a direct and specific result of Guild Opera's services to school children in Los Angeles. Their impact upon 40-60,000 young people each year will continue to be of the utmost significance.

[Editor's Note: Raymond Kendall, the author, prepared this article especially for the Journal. Mr. Kendall is dean of the School of Music at the University of Southern California and a vice-president of the Guild Opera Company. Of interest to MENC members is the fact that the Guild Opera Company, as a compliment to the MENC, is presenting a production of "The Bartered Bride" on the opening night of the Los Angeles Convention.]



Copyright

THE AUTHOR'S PROPERTY

Herman Finkelstein

WE are accustomed to speak of music in terms of the pleasure derived from hearing a fine symphony or attending the opera or hearing a favorite song or dancing to its strains. More people attend concerts in America than ever before. In fact, concerts bring more money to the box office than does professional baseball. Music is important in times of stress—national or personal. In World War II, much was done to stimulate the composition of great war songs. Music has become an important therapeutic aid—especially in mental illnesses. It is the greatest asset in selling automobiles, refrigerators, cigarettes, soaps, cosmetics, etc.; it is heard in supermarkets; it is used even in banks. Restaurants and bars find it profitable to serve music with food and drink. A single industry devoted to dispensing music to the public at a charge of ten cents per number via juke boxes collects annually amounts estimated in excess of 500 million dollars.

What are the property rights of the composers and authors who supply the music which plays such a large part in great commercial enterprises? Everyone understands what property rights a farmer has in his crops, a Texan in his oil well, a Cape Cod fisherman in his catch. When a man builds a home he knows that it is his forever and that upon his death he may pass it on to his loved ones to be theirs forever; so with furniture, stocks and bonds, a going business and all other sources of wealth. These property rights are enjoyed by so many that no one questions their inviolability. But few people are authors and therefore little attention is paid to their property rights. Many have heard about copyrights, but few know what the word embraces. The word "copyright" indicates the property rights given by federal statute to composers, authors and artists and their assignees. Unlike other forms of property, a copyright is of limited duration and confers only those rights which the statute expressly enumerates—namely, the right to print, vend, translate, record, adapt and dramatize the work, and to perform it publicly for profit. No one may trespass upon these rights without answering to the copyright owner.

In general, one who owns property may prevent others from interfering with that property in any way. Criminal laws impose penalties on those who invade these rights as applied to tangible things such as real estate and articles of personal property. Everyone is familiar with laws against larceny, burglary, malicious mischief and trespass. There are also civil remedies in the form of damages and injunctive relief. Property rights are of such importance that they are vouchsafed in both federal and state constitutions against interference by the sovereign without due process of law.

It has taken centuries for the various forms of property to develop. A leading authority on the subject tells us that "ownership of land preceded *personal* property—for the perfectly simple reason that there was very little personal property until comparatively late in civilization, and for the other more significant reason that an Anglo-Saxon freeman didn't bother with law when he had his good right hand. In the fifth, sixth and seventh centuries, when we were barbarous tribes, a man's personal property consisted chiefly in his spear, his weapons, or his clothes; enemies were not very apt to take them, and if they did, he was prepared to defend them. . . . Consequently there wasn't any need for a law as to personal property. What little there was could be easily defended."

As science and commerce opened up new opportunities for improving one's status and enjoying the fruits of one's labor above and beyond what nature offered in its raw form, civilized human beings began working to improve their lot and to provide pleasant surroundings for themselves and their families. As they acquired new possessions or created new forms of wealth, it was necessary to have laws to safeguard them.

It was not until the invention of the printing press that authorship became a means of earning one's livelihood. At first laws were passed to protect the printers. Authors were subsidized by the state or wealthy patrons in return for writing works that pleased the sovereign or benefactor; it was impossible then for an author to earn a livelihood by merely pleasing the public. This was hardly conducive to independence among the writing fraternity; in fact, it was inconsistent with the development of authorship as a profession. We all are familiar with Dr. Johnson's rebuke to Lord Chesterfield when the latter offered his patronage for Johnson's Dictionary. Said the

Chairman of the Copyright Division, Patent and Copyright Section of the American Bar Association, Herman Finkelstein, was the Chairman of the Committee on Program for Copyright Law Revision, 1955-56. He has held a number of important Bar Association appointments, both American and Inter-American.

General Attorney for the American Society of Composers, Authors and Publishers (ASCAP) since 1949, Mr. Finkelstein was a member of the U. S. Delegation to the Intergovernmental Conference which formulated the Universal Copyright Convention, Geneva, Switzerland, 1952. He is a member of the U. S. National Commission for UNESCO.

Mr. Finkelstein is a member of the Order of the Coif, of the Yale Law School where he graduated cum laude. He has written book reviews for the *Yale Law Journal* and delivered lectures on Copyright at several universities.

A frequent contributor of articles for magazines and books, readers who are interested in more detail on Copyright matters will find the two 1956 booklets by Mr. Finkelstein of much value—*The Copyright Law—A Reappraisal*, reprinted from University of Pennsylvania Law Review Volume 104, No. 8, June 1956, and *Public Performance Rights in Music and Performance Right Societies*, reprinted from "Seven Copyright Problems Analyzed" (Copyrighted 1952, by Commerce Clearing House, Inc., Chicago, Illinois). The Revised Edition, 1956, Copyright by Mr. Finkelstein. Both are readily available. This article is reprinted from *Pan Pipes*, official quarterly of Sigma Alpha Iota.

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irate doctor: "Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself."

Copyright laws were not formulated until the eighteenth century. At first they protected only books because that was the principal vehicle for commerce in authors' creations. Soon protection was extended to include engravings, etchings and other prints, then to sculpture, then dramatic works and lectures, and finally to musical compositions. Today, no one would think of converting a successful novel into a Broadway play without the author's consent; but the author of *Uncle Tom's Cabin* was helpless to prevent dramatizations of her book, even though it was the greatest box office success of that generation. Authors of musical works were unable to control or participate in the profits of public performances of their works until 1897, or the recording of their works on phonograph records or music rolls until 1909.

The law has been very slow in recognizing the property rights of authors. Composers of musical works are in the same position today with respect to performances of their works in juke boxes as Harriet Beecher Stowe was with respect to performances of *Uncle Tom's Cabin* on the stage in the 1850's.

Why has legislation lagged so in assuring a fair measure of protection for the form of property known as "copyright"? One authority has said: "In all the earlier stages of civilization, whatever a man owned he kept in his custody, and could defend it *vi et armis* if need be. As civilization, and security, its attendant, grew, he took his money out of his chest and kept it in the bank. He became the owner of indivisible shares in all sorts of enterprises, and of books which were read all over the world. His money in bank, and his shares in railroads and canals, and his rights under trusts, jurisprudence and public opinion speedily took charge of, because these were kinds of property which everybody felt he might himself any day become possessed of. But property in books is a kind of property which not one man in a million ever dreams of possessing. The owners of it have always been, and will always be, a small and peculiar class, and the property is peculiar property, and therefore the failure of society to protect them has not seemed likely to endanger the security of other classes of possessions, and it is consequently very difficult to get society to trouble itself about their special interests."

It is true that authors of successful works receive a much greater return for them today than ever before. Dramatic and musical works are no longer confined to the stage, the concert hall and the home. They now are a great factor in sales messages on radio and television; supermarkets find that music keeps the customers happy and stimulates the purchase of groceries; live musicians have given way to the mechanical variety in hotels, restaurants and taverns. There are far more composers in America today than ever before. They are men and

THE LAW OF THE LAND

THIS ARTICLE by the distinguished American lawyer, Herman Finkelstein, was a feature of the Fall issue of *Pan Pipes*, that vastly informative publication of the musical fraternity, Sigma Alpha Iota. My wife's copy of *Pan Pipes* came at the same time that I was preparing a report of the College Band Directors National Association to the National Board of the Music Educators National Conference concerning my recent visit to the offices of the Music Publishers Protective Association where I had gone as the appointed representative of the Music Educators National Conference. A digest of my report to my colleagues of CBDNA and to the National Board of the MENC will be published in the April-May issue of the *MUSIC EDUCATORS JOURNAL*.

Mr. Finkelstein's knowledge of copyright law is without parallel, but his infinite comprehension of its complex interpretation and his exhaustive studies toward its eventual revision do not blur his focus upon the core of what he sees as the *present law of the land*. His simple exposition of what the composer's property must mean to all of us makes his writings for *Pan Pipes* of the first importance to educators who may not have access to that publication. The Editorial Board of the *MUSIC EDUCATORS JOURNAL*, therefore, responded with enthusiasm to my immediate suggestion that the article be reprinted in these pages where it appears with the permission of its original publisher and through the interest and courtesy of its distinguished author.

—FREDERICK FENNELL, President, College Band Directors National Association.

women with fine educational and cultural backgrounds. They are respected members of their communities, having the same needs and desires and obligations as those who practice law or medicine or to participate in the running of large corporations. Their incomes are more uncertain because they depend for success upon the public acceptance of their works. Success may come only once in a lifetime; when it comes, society should see that the author receives his full reward. He should not be subject—as he now is—to a forfeiture of his work if he fails to insert a prescribed form of copyright notice in every copy. If there must be penalties for such omission, they should certainly be something less drastic than forfeiture.

Owners of all other forms of property enjoy their rights in perpetuity; authors in the United States are limited to a term of fifty-six years. In almost all other countries of the Western world, the rights of an author are safeguarded during his lifetime and for a period of fifty years after his death. That does not seem too long a period to protect the family of an author whose works continue to live and to bring happiness to our citizens.

And finally, an author of musical works should have the same rights as authors of dramatic works when their musical creations are performed publicly. The juke-box industry collects more than 500 million dollars annually from the public for the performance of copyrighted musical works. Yet it pays nothing to the author because a law enacted in 1909 states that "The reproduction or rendition of a musical composition by or upon coin-operated machines shall not be deemed a public performance for profit unless a fee is charged for admission to the place where such reproduction or rendition occurs."

This provision—enacted decades before the present electronic juke box was introduced—deprives composers of income from that commercial medium which makes the greatest use of their works. There is a bill now pending in the Senate seeking to correct this injustice: S. 1870, sponsored by Senators Joseph C. O'Mahoney (Wyoming), Estes Kefauver (Tennessee), Hubert Humphrey (Minnesota), Matthew Neely (West Vir-

Finkelstein continues on page 66

The Los Angeles Bureau of Music

C. Sharpless Hickman

WHEN the Music Educators National Conference holds its biennial convention in Los Angeles in March, it will be meeting in the metropolis which for thirteen years has conducted the most extensive municipally-sponsored "do it yourself" music project of any large city in the nation.

Under the slogans "More Music for More People" and "Citizenship Through Music," the City of Los Angeles has poured out hundreds of thousands of dollars to provide youth and adult choruses, community sings, band and special concerts and broadcasts and an annual "youth voice contest" for its citizens.

In the past decade alone, more than one and a half million persons attended the community sings and well over two and a quarter million heard almost 1,100 band concerts. Millions more have listened to the annual coast-to-coast Christmas broadcasts by the combined city-sponsored youth choruses, or the similar Holy Week broadcasts by

the adult choruses. And in Los Angeles itself, thousands have attended the frequent free performances of major chorus-and-orchestra masterpieces presented by city-sponsored groups.

These activities are administered by a Bureau of Music created in 1944 as a part of the Municipal Arts Department. The Bureau's head, J. Arthur Lewis, whose title is city music coordinator, started operations on a shoestring budget of approximately \$5,000 for the fiscal year 1944-45. A secretary and a part-time youth chorus supervisor comprised the total staff.

The budget for the 1957-58 fiscal year totals approximately \$147,500, plus another \$40,000 allocated to the

Bureau of Music from the Music Performance Trust Fund of the Recording Industries at the recommendation of Local 47 of the American Federation of Musicians. (This sum matches a nearly similar \$35,000 in the Bureau's regular budget, and the total of \$75,000 is used for band concerts and symphonic ensembles in support of major choral concerts.)

The Bureau of Music staff now consists of an assistant coordinator, three supervisors (for youth choruses, adult choruses and community sings), a field representative (who handles public relations), three secretaries and some fifty part-time chorus and sing directors and piano-accompanists.



Two of the four special brass choirs are seen in the light tower at left rear

In 1955 the first West Coast performance of the Berlioz Requiem with its full orchestration was given by the Los Angeles Bureau of Music in Hollywood Bowl.

With Carlton Martin again conducting, the Los Angeles Bureau of Music presents the Berlioz Requiem as the final musical event of the 1958 MENC convention in the Los Angeles Shrine Auditorium on March 25.



An estimated 2,250,000 people have heard the more than 1,000 park band concerts sponsored by the Bureau of Music during the past decade. Leader of the Los Angeles Symphonic Band is Arthur J. Babich, who also conducts the city-sponsored Los Angeles Civic Center Orchestra.

Where there was just one youth chorus, quickly built to sing at the Bureau of Music's inaugural public performance (during Music Week, 1945), there are now some forty different choral and "sing" groups which meet weekly in all parts of the city under their respective directors, plus five bands regularly heard on a rotating schedule in seven city parks the May-October period.

Whereas the very idea of a Bureau of Music being a valid civic service was badly buffeted during the Bureau's early years (especially at the City Council's annual public budget hearings), the Bureau is now a recognized governmental cultural function.

ORIGINALLY the Bureau of Music sprang into being as the result of the efforts of three Los Angeles citizens who believed that music could be used as a tool to fight juvenile delinquency during the latter part of World War II, when many family ties were weakened because fathers were in the armed forces and mothers were often in full-time war and civil defense work.

The trio—music critic Isabel Morse Jones, music educator Louis Woodson Curtis, and music store proprietor William H. Richardson—felt that city-sponsored youth choruses which met as an avocational activity out of school hours would provide constructive cultural opportunities for young people. They were successful in selling this idea to the former mayor, Fletcher Bowron, and to the Los Angeles City Council—and the idea still finds favor with the present council and mayor Norris Poulson.

J. Arthur Lewis, who was asked to head the Bureau of Music, combined the practical assets of a business man and the enthusiasm of a glee-club conductor. He had formed and led the 1200-voice chorus which sang at the Olympic Games in Los Angeles in 1932; he had been on the music faculties of the University of Southern California and Citrus Junior College; he was director of the then-prominent Los Angeles Civic Chorus.

Though the Bureau was established as a part of the Arts Department in 1944, funds and action were not "enabled" until early in 1945.

Once given the green light, the project moved forward rapidly, beginning with a youth chorus (which sang with Jeanette MacDonald as soloist in a City Hall Music Week program on May 6, 1945), a 500-voice Greater Los Angeles Chorus which sang in a Stokowski-led performance of Beethoven's "Ninth Symphony" at Hollywood Bowl, and a series of regional youth choruses.

The first youth chorus supervisor was Roger Wagner, now nationally known. The Greater Los Angeles Chorus was trained by Hugo Strelitzer, famed in the west for his superb opera workshop at Los Angeles City College. Professor W. E. Olds of Redlands University became the first adult chorus supervisor.

THE Bureau of Music administration is basically simple, yet ceaselessly complex in its day-to-day problems of coordination. Its choral and sing units are open to any city resident without charge, though participants must, of course, buy their own choral music. Each supervisor has direct charge of from ten to fifteen units, each of which meets

weekly under its own director and with its own accompanist, usually in a school music room or auditorium, allocated for that use without charge through the Auxiliary Services Division of the Los Angeles Board of Education.

The choruses usually do not meet in July and August; in September the assigned directors (selected, like accompanists, from a list built up by annual open auditions) meet with their respective supervisors and Mr. Lewis and his assistant, Lloyd Stone, to plan the season's work. In general this consists of a pair of programs, planned to be given by each individual choral unit for the pleasure of its own community, plus a pair of major concerts in which the individual choruses will combine. The Berlioz "Requiem," to be sung for the convention of the Music Educators National Conference on Tuesday evening, March 25, in Los Angeles' Shrine Auditorium, is such a "combined choruses" program.

Similar meetings of the part-time directors and the full-time administrative staff are held at least once a month, to discuss and solve problems, go over points of directorial technique, discuss repertoire, etc. The community sing leaders not only meet monthly in this manner, but the chairmen of the popularly-elected self-administering committees of each sing also hold bi-monthly meetings at the City Hall to handle the extra-musical problems which may arise.

In addition to Mr. Lewis, the staff at such sessions includes Carlton Martin, adult chorus supervisor; G. Malcolm Groher, youth chorus supervisor; Fred O. Swan, sing supervisor; Lloyd Stone, assistant coordinator; the writer (field representative); and a secretary.



J. Arthur Lewis (left), music coordinator of the City of Los Angeles, and Carlton Martin (right), supervisor of adult choruses for the Bureau of Music.

BECAUSE of Los Angeles' widely-publicized growing pains, each season sees a considerable turnover in units and directors, forcing the Bureau's administrative policies to remain highly flexible. Television made heavy inroads on attendance (particularly at the sings) for several years, but this reason for non-attendance now seems to be leveling out.

As older sections decline in population or are increasingly given over to industrial usage, formerly sparsely inhabited sections (once largely agricultural) become heavily populated. For instance, at one time the Bureau administered only one or two units of all types in the San Fernando Valley, while it now has three adult and four youth choruses active there.

The Bureau divisions which attract the greatest attendance are the sings and the bands. In addition to the regular weekly, year-round, sings, there are six or seven special summertime sings which supplement the band concerts in various parks by providing entertainment on those Sunday afternoons when band

concerts are not scheduled. Thus the seven parks have weekly Sunday programs from May to mid-October. There are also special sings at the Hollywood USO, the County General Hospital, Resthaven Sanitarium, Braille Institute and at Juvenile Hall.

Each of the five regular bands has its own following, with many of its patrons driving round trips of up to forty miles to hear the bands play each week. The groups include a 45-piece Los Angeles Symphonic Band which features all-request programs; a 30-piece Concert Band featuring outstanding high school instrumental soloists; a 28-piece Mexican Tipica Orchestra, with all its dancers and singers in traditional costume, a 28-piece Metropolitan Band, which veers from Dixieland to Debussy, and a 30-piece Community Band, featuring semi-"pop" music.

The Bureau of Music activities can range from teaching a chorus the Korean National Anthem in phonetics for a City Council reception to President Syngman Rhee (he broke into tears on hearing his own tongue), to presenting the first American dramatization of Berlioz' "L'Enfance du Christ."

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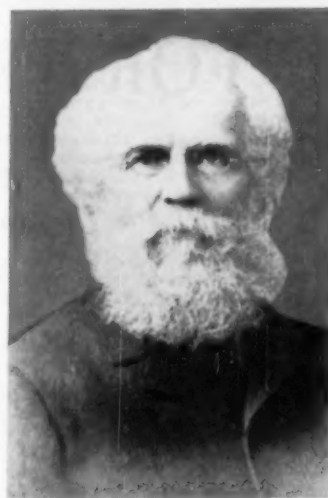
Basically, what the Bureau of Music seeks to do is to give meaningful momentum to the words of the late Henry Van Dyke, who wrote that "music is not a mere luxury. It is a liberating, inspiring, creative art . . . The modern city has great need of the ministry of music. Silence alone cannot heal the wounds that noise has made . . . There must be the concord of sweet sounds, living melody and harmony, made by living human hands and voices, to calm and strengthen, expand and inspire the human spirit."



Music is a wonderful common denominator. Los Angeles mayor and left-handed guitar player, Norris Poulson, joins conductor Jose Cordova Cantu and members of the Los Angeles Tipica Orchestra at a music week performance in City Hall. At the right, a sample of one of the scores of singing groups representing all ages, colors and creeds—part of the city-wide program now in its thirteenth year.

Vignettes of Music Education History

CHARLES L. GARY



GUSTAVUS JUNKERMANN, superintendent of music in the Cincinnati schools, brushed the snow from his white hair as he entered a room in Woodward High School on a wintry Saturday morning in 1896.

"I am really thankful for my Mendelssohn crop of hair this morning," he said. "You know that the great Felix patted me on the top of the head when I was a child in Germany and occasioned this luxuriant growth."

The other music teachers who were busy taking their instruments from their cases smiled at each other indulgently, for they had all heard the old man tell the anecdote many times. Junkermann got out his cello and tuned it and then called his little group together for their monthly meeting. Louis Aiken and Joseph Surdo were so engrossed in playing a violin duet that it took a rap of the bow on the music stand to get their attention. There were ten music teachers in all and several other teachers came to the rehearsals and played with the Teachers Orchestra.

"I don't want to spend too much time this morning on my supervisory details," Junkermann began. "As you know we have been asked to play for the dedication of the new Walnut Hills High School building and we need to practice as much as we can. But," and he paused for effect, "there are some things I've said to you many times before that I feel must be mentioned again. We must concentrate more on tone quality in our singing lessons. I have heard some very loud singing recently. Please, gentlemen, insist that the children sing softly and with pleasing quality. When you play your instruments with them, be careful to play softly, and will you all again ask the teachers of the very young children in your buildings to be especially on guard against loud singing. Remember 'Was Haenschen nicht lernt, lernt Hans nimmer.'* Now, gentlemen, let's play. Shall we begin with Meyerbeer's *Coronation March*?"

*Translation: "What the boy doesn't learn, the man never knows."

"George," he said to the trombone player, "you had better move up here with Mister Rickel and Mister Robinson."

George Dasch joined the cornet players and the rehearsal began. A string on "Daddy" Zeinz's viola snapped after about eight bars and Junkermann stopped the group. The others practiced their parts while Zeinz made quick repairs and then they played through the march. They made a lot of music for the small number of players involved and Junkermann evidently thought the piece did not need further rehearsal at that time, for he began passing out a manuscript.

"This is a composition by a senior at Woodward," he said. "Walter Aiken—and I think he is very talented. We thought it might be nice to play it for the graduation exercises this spring. As you see, the boy's name is Paul Ingles and he calls his composition 'Tredecim March.' Let's hear how it sounds."

The orchestra played it over and the music teachers all agreed that it was worthy of inclusion on the commencement program. Then they played through the orchestral accompaniment to Schumann's *Gypsy Life*, which the seniors from the three high schools were scheduled to sing on the same program. They concluded the rehearsal by working diligently on the overture to *Martha*.



Gustavus F. Junkermann is one of a group of German immigrants that played an important part in the 19th century history of music education. Architect, tanner, business man, school principal, before he became a music educator, Junkermann brought broad education and experience to the job. He was superintendent of music in Cincinnati from 1879 until 1900 and during that time prepared editions of the *Cincinnati Music Readers* and presented papers at the meetings of the NEA Music Education section and the Music Teachers National Association.

Source material:

65th and 67th Annual Reports of the Public Schools of Cincinnati.

Joint High Schools Commencement Program 1896.

National Education Association, *Journal of Proceedings and Addresses*, 1885.

PREPARING FOR THE YEARS AHEAD

A Report to the Membership of the
Music Educators National Conference

PART TWO

*Continued from the January 1958 Issue of the
Music Educators Journal*

READERS of the first part of this report, published in the January 1958 issue of the MUSIC EDUCATORS JOURNAL, recognized the rare appropriateness, timeliness, and educational significance of the MENC leadership meeting which occurred on the very eve of the first Sputnik episode, October 11-14, 1957.

As an introduction to the paragraphs included in this second section of the report, it is suggested that the pages in the January MEJ be reviewed. The purpose here is to enlarge upon and extend the first section of the report in the light of certain implications, deductions, opinions and facts as they apply to immediate and long-range planning for the continuing contribution of music and the arts to the general education program. Perhaps there is no better theme for this analysis than the 1958 slogan adopted by the National Education Association: "*Our Future Goes to School Today.*"

It is again pointed out that the plan for the leadership meeting held at the MENC headquarters at the NEA Education Center in Washington in the month of October 1957 was *initiated* and *carried out* before Sputnik; the purpose was a self-imposed self-evaluation—"a re-assessment of music education in its contribution to general education in the light of present practices, present needs, and results." There is no basic change in either the purpose or the results of the leadership meeting except for a considerable shift in emphases in those aspects which have to do with the welfare of the United States now and in the future from the standpoint of its own citizens and their relationships within the world family of nations which represent the ideology of democracy.

Certain questions have been asked and answers are being sought, not only as they apply to music and all the humanities, but to the entire scope and practices in an educational program and its compatibility to what the United States represents at home and in the world scene today, and what it should prepare for in the days ahead.

THINKING, then, largely but not exclusively in terms of music education and those who practice the profession, here are some of the questions which have been raised and for which the day-to-day lives and experiences of music educators and their colleagues in other areas are

supplying and will continue to supply the answers as they fit into our situation, present and future.

For us in music education who are now in service and in preparation for the years ahead, what are the *principal needs*, what should be the *next steps*, what should be the *goals*?

In her summary published in the January 1958 installment of this report, MENC Vice-President Gladys Tipton outlined these issues:

"We should take inventory of our beliefs regarding: (a) Music, its place and function in general education. (b) What music education should do for children, youth and adults of all varying degrees of musical interest and ability. (c) How music education should function to fulfill most adequately its purposes with human beings.

"Further, we should raise these questions for our own answers: "*What IS music education?*" Its nature? Its functions? Its boundaries? Should it be inherent in the total education of all children and youth? Is it one or many things? Is it a unified whole or many separate and more or less unrelated elements?

"*Who are music educators?*" What kind of people should they be? From whence should they come, as regards their background and preparation?

"*Whom do we educate?*" In the United States, of course, the answer is all children and youth. How well do we need to consider ways of better achieving this goal—especially at secondary school and college levels? How achieve quality (*not identity*) of opportunity in music education?

"*What constitutes a balanced education?*" Should children and youth have 'educated feelings and emotions,' education for beauty, as well as education in other aspects of human growth? Do we really believe in the aesthetic potential of boys and girls—and if so, how can it best be achieved—when—by whom?

"*What is our concern for quality in education?*" In our first fifty years perhaps we have not fully realized our potential of quantity, as had education as a whole. Whether or not we have reached the goal of quantity in music education, however, are we not obliged to consider at *every level* and in *every musical experience* the quality of both the musical and human aspects of the learning situation? What is *quality* in music education? Does it refer to the music itself—to the musical response—to the children or youth who make these musical responses—to consideration of musical growth and how it takes place—to differentiations in musicality and musical responsiveness of individuals and consequent concepts of musical standards—to the development of musical taste in the framework of these individual differentiations?

"*What about skills in education?*" We have conflicting points of view in music education. Do we mean universal skill in some degree in singing and/or playing some instrument for *all* children and youth? Do we mean the development of some understanding of the musical score so that all children and youth can read music? Do we mean building, universally, eyes that *hear* and ears that *see* music? What relation do the following factors have upon developing insight, discrimination, and skill in music: Curiosity and opportunity for musical exploration? Musical ability and preparation of classroom teachers and music teachers? Interest and motivation? Scheduling, materials and equipment?

"What are the nature and significance of musical growth?"

"What is the place of pre-professional preparation in secondary schools?"

"What is the needed research in music education?"

"Where do we stand regarding science and technology, mass communications, radio, television, high fidelity, films? Perhaps we have only begun to explore the vast possibilities in these fields. These resources have not always been used in the best possible ways, musically speaking. They have created some problems, as well as opening up new frontiers. Are there observable increases in the quality of musical taste as evidenced by a better balance of music of many kinds? Has music education influenced musical taste? Can it? Should it? How? What significance do these trends have for music education?"

"How can these new and better inventions bring more music, of better quality, to more people? How should we use them to improve the music in our schools?"

"Are we geared for social change? What consideration should be given to needs and opportunities for music education which will be brought by the 30-hour week, perhaps the 20-hour week of the future? New concepts of leisure involve 'play of the mind' as well as the more superficial but necessary and meaningful play as recreation. Will these new concepts bring new significance to the development of hobbies—to the increase of amateurs in all fields—to the widening and deepening of many real interests, sometimes on a semi-professional level? How shall man spend all except the three or four hours he will work each day, five days a week? Will there be a new dimension of individual participation and individual involvement in chosen leisure time pursuits, and perhaps less stress upon being a viewer or spectator on the side lines? What significance does this hold for music education?"

"Should we consider mobility of population as a factor which will be of concern to all educators including music educators?"

"What is our position regarding community music groups? We know they are increasing in number. What is the responsibility of the music education program to this movement, and to what extent is the music education program in the schools a contributing factor to the growth of this movement?"

Present Status and Trends of Music Education

THE PRESENT STATUS AND TRENDS OF MUSIC EDUCATION was continued as the topic of discussion in the five work-groups from which individual reports were made by the recorders on the following points or questions:

The movement now current in this country to recognize education as a profession, the emphasis in many quarters on terminology such as "professional education" and "professional educationists," and the emphasis on the core curriculum are regarded by some as deprecatory to the specific interests of the subject matter specialists.

There are some valid questions concerning the inherent interest and educational value of much music literature which is used by performing groups at the secondary school level. Students become "bored" due chiefly to the lack of good and interesting music material.

The music education field should take cognizance of the usefulness and effectiveness of the so-called recreational or light instruments as recognized factors of the instructional program in music. The music education field should sponsor more of the "easy-to-play" instruments. . . . We can have a "Do It Yourself" movement in music, as there is in art and in other fields. . . . It is incumbent on the music educator to help to guide the students to a more personalized use of leisure time activities and the easy-to-play instruments are frequently the answer for many of the students.

The music educators who are instrumental specialists perhaps need a more comprehensive program of services within the professional organization; such an all-inclusive program of services will have the tendency to minimize establishment of private activities sponsored outside the professional realm of music education primarily for business or other promotion, and yet of direct interest to, and the final responsibility of, professional music educators.

Studies should be made relative to the influence of music—studies which would prove the universal values of music to children. . . . There should be some research studies on music learnings—that is, experimental studies. More work needs to be done on a case study basis. Studies are needed in terms of maturity levels. Such studies should not only include average situations, but we need to know more about the better-than-average accomplishments.

The music education field should take a leaf from the books of experience of other fields, general education included, and

make some serious biographical studies of some of the pioneers of music education in this country. From such studies much helpful information might be gleaned as to how problems of the profession and the professional organization were solved in early years.

"Any devices which project additional thoughts to an assembly" was one definition of mass media suggested by one of the discussion groups. There are many personalized uses which result from mass media. This has led, among other things, to the kind of music which adults seek when they are alone. The increase in the sale of organs and harmonic-making instruments indicates desire on the part of people for complete music experience. In this connection, piano classes, through television, help to achieve this personal experience. The unanswered desires for personalized experience are a reflection of what we are or are not doing in our schools.

Impacts of television and the whole field of mass media have resulted in millions of homes becoming audience centers. Music making in the home has also been one result of the development of mass media.

We should be developing a more musically-rounded teacher who can teach the balanced program in music education.

It is not alone the low salary scale which is a deterrent to the recruitment of music teachers. . . . It might be that the entire music curriculum needs to be diversified and that we might need to train teachers who can operate in more than one field of specialization.

The education of music teachers is directly concerned with the current trends both in accreditation of institutions of higher education and in the certification programs required by many states.

We need to be concerned with music journalism and music criticism. As a part of the public relations program of every music educator, there should be cultivated rapport and understanding with (a) the journalists who write about music, and (b) the music critics.

Meetings of the professional organization on national, division and state levels should provide sessions dealing with concepts of music education.

Music education has not consistently kept pace with its own potentialities: (a) In many school systems music education virtually disappears at the secondary school level. (b) Teachers are often in conflicts between community demands and school demands. This does not result in a satisfactory teaching experience. (c) There is imperative need for thinking together with school administrators and curriculum directors. (d) We often generalize too much about the values of music education. (e) Many music teaching materials in the elementary schools—i.e., the books—follow similar and unoriginal formats. (f) Too many music teachers have learned a method and continue teaching a method, rather than attempting to meet today's opportunities.

The gaps in sequence of music learning at elementary school level need much study. Music often loses its lustre as increasingly difficult material is presented without proper preparation or plan. At the same time there is a surge of interest toward playing the "informal" instruments, which is a contradictory situation music educators need to explore.

Too often the elementary school music program is regarded as preparatory experience for training for the high school band, orchestra or chorus. Too often we are apt to think of music in elementary schools as the singing of a little song rather than as an experience with many facets. . . . *Instruments should be a part of the music program in the elementary schools and not alone as preparation for band or orchestra participation at the secondary school level.*

Administrators are not antagonistic to an effective and well-integrated and balanced music program. . . . *Many music educators could learn much about the values of music as a part of education from their administrators.*

Music educators are apt to overlook the fact that *school music teachers are not the only persons teaching music*. There are the parents, the private music teachers, the whole field of mass media. Therefore, we need to think of curriculum in a wider sense than in our own areas.

The music educators must evaluate their present program in the light of changing trends in education. This involves: (a) Accumulation of music experiences so that children will want to read a page of music; (b) concern regarding what degree of literacy we can expect; (c) concern for better teamwork at elementary level between music teacher and the classroom teacher; (d) awareness of the need for carry-over of the school music program into the community; (e) practice teaching experience in situations actually involved with children.

There will be increasing need for more junior colleges, and it will therefore be necessary for music educators all over the

country—and not alone in isolated parts of the country—to become informed on the needs of a well-balanced music education program in the junior college. Thus far, the music program in the junior colleges has had scant attention in most parts of the country, and by most music educators.

The trend in colleges at the present time is not determined by what you have had, but by how well you have done with what you have had. This applies to music as well as to other fields.

There is much discussion and there are many practices concerning the certification of elementary and secondary school teachers. Perhaps some thought should be given to introduction of a plan of certification for college teachers.

Further Deductions and Conclusions Balanced Program

A BALANCED PROGRAM of music education contributes to a balanced situation during school life as well as in post-school life.

Creative teaching is one of the most vital elements in music education and is all too often ignored.

We need better balance in the teaching of theory in order to make it sufficiently realistic and obviously applicable to music situations.

Every music class can be the focal point of a balanced program. Skills will be the outgrowth of a balanced program which includes the teaching of theory, harmony, analysis, etc.

Music educators aspiring to a balanced program in music education will have qualities of versatility and adaptability and will be able to function successfully in more than one form of specialization, including general music.

Perhaps there should be some balanced program ideas advanced as far as practice teaching is concerned. Perhaps there should be more emphasis on practice teaching in general music.

Does the balanced music program include practical matters, such as dissemination by the music teacher of information about resource material on music in the school library, care and attention to the physical setup of the music room so that students will look forward to being in the physical environment of the music room? The students might even want to spend their luncheon hour with their friends in the music room.

There are inherent dangers in encouraging specialization by students too early in their school life. They should not be just students in choral work, or students of a single instrument, but on the other hand, they should have an opportunity for participation in many different kinds of music education activities.

Performance is desirable. However, performing groups for the sake of experience solely should not be over-emphasized. Performance is one way, but not the only way, through which children can be educated musically.

Current Problems in Secondary Schools

THE WELL-QUALIFIED teacher is indispensable to performance, the goal for which is perfection, though unattainable.

Good performance emanates from skills and the teaching of skills... Good performance implies respect and enthusiasm for music.

More attention must be given at the secondary school level to the most effective ways of teaching the general music classes, i.e., whether it is taught in mass or as a class.

Music educators may need to reappraise their schedule

needs in view of the current trends in the scheduling practices and other developing requirements of the curriculum.

The recreational instruments can be important in the music education program at the secondary school level.

Music educators at the secondary school level are well advised to acquaint themselves with the programs and experiences of other professional organizations such as the Association for Supervision and Curriculum Development and the National Association of Secondary School Principals.

Trends in General Education

SOME of the new trends in general education are reflected in the current Commission and Standing Committee Plan of the MENC.

What makes learning and what makes learning occur are questions which are being asked these days.

It is comforting to know that there are people who are attempting to define the creative process in which there is much need for research.

Many institutes of technology are developing broad courses in the humanities.

Adult education is on the increase, as is the necessity for well-planned courses in music for the adult education curricula.

There is emphasis on efficiency in teaching—the trend is toward how to teach more in less time.

The "Flexible Classroom," a new publication of the National Association of Elementary School Principals, indicates the trend toward examination of reasons for conformity with already existing patterns of education with a view to greater flexibility of curriculum structure. Music in these large blocks of time is good, but there are dangers if there is no recognition of performance or development of skills... There is need to examine the influence of patterns which direct people to conformity.

There is an increase in the number of men who are now going into elementary education.

Continued increase of interest in international relations opens up new vistas of opportunities.

Educational Television

WE NEED to learn how to plan, produce, and teach through television. Music education is weak in this field.

Educational TV stations are the answer to effective use of television as a teaching medium.

There is need for trained teachers as well as training of teachers who function on television. Perhaps there should be courses offered in this field at our colleges and universities.

All new school buildings should be built with the view of TV installations in the future.

Through cooperation with the United States Office of Education, the MENC Commission on Music in Media of Mass Communication will make a survey to determine some basic facts pertaining to music education through the medium of television.

Teacher Education

JOB ANALYSIS should be given attention. This includes emphasis on such questions as: What are we training our teachers in music for? Should we stop trying to make music teachers from non-music people? Should we not

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have more than surface acquaintance in many other areas of general education? Are our music teachers not resisting narrow training which turns out only specialists in the choral field or the instrumental field?

Are we selling the methods course short? Do our young teachers teach technical aspects rather than the broad program in the broad sense? Do we make an effort to determine how people learn? Do we not need to teach students to study scores so well that their knowledge of the scores is so sure that they have time for teaching the music itself?

On the college level, should our students not have more contact with musicology in its real sense? This is only possible when there is communication and free flow of information within the college music department. Should our colleges and universities encourage the implementation of the critic teacher program? Should beginning freshmen have some contact or experience in teaching classes of children or classroom teachers? How do we find administrators for college music departments?

College teachers whose responsibility is teacher education must have had successful experience in the public schools.

The development of the junior college will be marked in the next few years, as well as the community college. There must be some serious work undertaken relative to the preparation of suggested curricula in music education for these colleges.

The quality of courses offered the classroom teacher needs appraisal and evaluation. Special attention should be directed to the teachers of the classroom teachers. It is highly desirable that some actual participation in music-making through singing and use of easy-to-play instruments be included in the classes for classroom teachers.

Everyone engaged in college work—administration or teaching—should give some thought to his specific responsibilities in the adult education movement which is gaining such headway all over the country. The music education program has a definite role to play in this connection.

As stated previously, there is urgent need for many studies on many important matters pertaining to trends in teacher education. Most of the current studies are of the survey or opinion type. Some projects are needed which will deal with experimental programs.

WORK GROUPS whose opinions, statements and questions are included in the summarization of the group discussions on "The Present Status and Trends of Music Education":

Group I: Richard C. Berg (chairman), Allen P. Britton (recorder), Earl E. Beach, W. H. Beckmeyer, George A. Christopher.

Group II: Polly Gibbs (chairman), Roy E. Freeburg (recorder), Karl D. Ernst, Frederick Fennell, O. M. Hartsell.

Group III: Theodore F. Normann (chairman), Frank Lidral (recorder), Wayne S. Hertz, Robert W. Milton, Fred Ohlendorf.

Group IV: Sadie M. Rafferty (chairman), Mary R. Tolbert (recorder), William O. Roberts, Lynn L. Sams, William R. Sur.

Group V: Alex H. Zimmerman (chairman), Gerald Whitney (recorder), Aileen Watrous, A. Verne Wilson.

[See November-December and September-October issues of the MUSIC EDUCATORS JOURNAL for formal listings of full personnel of the MENC Leadership Conference for which these pages present the second part of the official report.]

Implications of Trends and Practices in Music Education

A GENERAL SESSION of the MENC leadership meeting was devoted to review and extension of discussions and findings which were concerned with trends and practices in music education. First Vice-President Robert A. Choate made these comments, based on recorders' reports of group sessions:

"Economic and social forecasts point to increased technology, more leisure, new types of communities, greater population, older population, high material levels, and an increasing concern with human values.

"There is a strong and perhaps underestimated movement toward creative, artistic activities in American communities. Community orchestras, bands, and choral groups, art and dramatic groups, widespread purchase of records and instruments, growth of audiences, and the new interest in music and arts throughout the entire nation afford a dramatic background for these discussions.

"It is important to mention that many observers of this new 'mass culture' emphasize its shallowness, the commercial motivations, the use of art as a commodity, its standardized nature, and the inevitable lowering of standards. 'Music,' they say, 'is either for aesthetic or social purposes and cannot serve both.' As a general observation based on our discussions, it can be said that we believe that music *can* plan with sympathy for both positions—that music *can* serve both aesthetic and social or personal ends. We have discovered that we believe that *critical values* can be fostered in a society with a broad participation and distribution in music and the other arts, and that democratic participation and education in music can and should be broadened to provide genuine musical experience for all who desire it, whatever their backgrounds, social levels, tastes or skills.

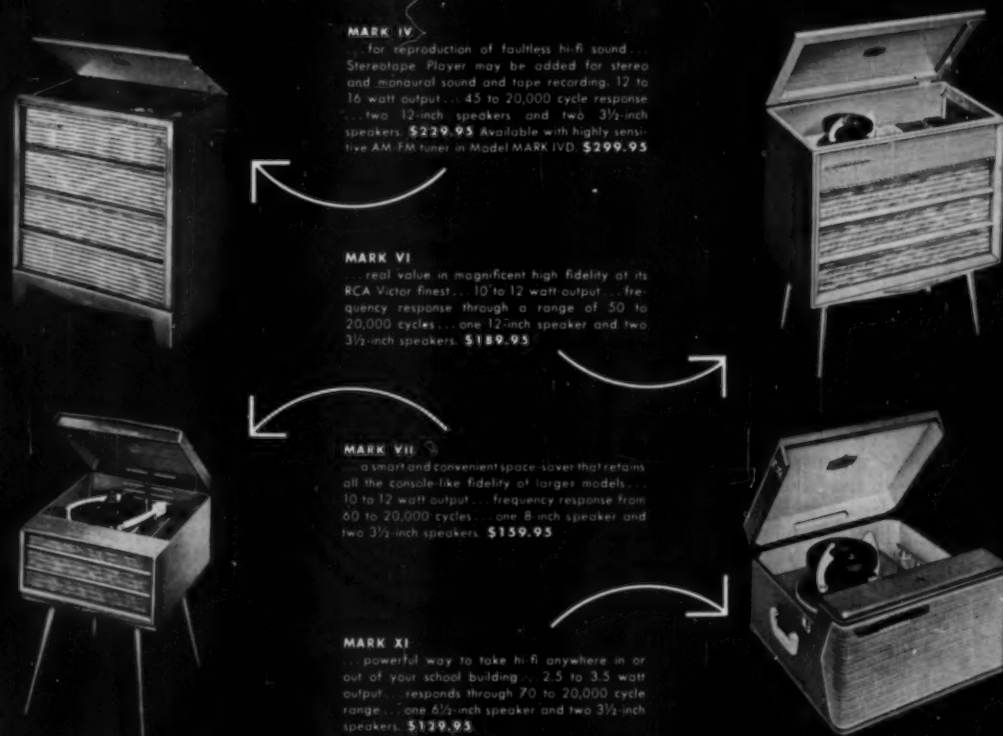
"A second broad observation stems from our realization of the constantly amazing scope, breadth, and depth of the influence of our professional organization. Our accomplishments are unique in the history of education and world culture. It is a deep responsibility which the MENC Board of Directors has undertaken—to take stock, evaluate and appraise this artistic and social force we term music education."

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MR. CHOATE went on to delineate certain conclusions and concerns brought out at the meeting by members of the groups. The following items include additional remarks made by Mr. Choate and supplemented by members of the groups:

The professional organization, the MENC, with a membership of over 30,000, is in a strong position to give positive leadership to the present and future needs of the music education program. Among the professional concerns discussed were: (a) The MENC program should be sufficiently comprehensive to be of service to all segments of the music education profession. (b) The professional publications program of the MENC should meet the needs of all groups within the profession. (c) The pattern of our professional meetings is not adequate to fill and serve the needs of the present situation and the future. There is strong opinion that we should utilize newer techniques for growth and for developing broader concepts of leadership and professional competency. (d) If we continue to advocate the goals implicit in our slogan, "Music for Every Child, Every Child for Music," we must be confident that the objectives are sound, appropriate, and artistically and educationally defensible. *Is our membership, by and large, conscious of the implications, goals and broadness of this concept?* (e) We are more and more, but not yet sufficiently, concerned about the qualitative aspects of our program; quality both

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from the standpoint of the music performed as well as quality from the standpoint of the music classes themselves. *Standards of music literature and performance afford one of the most challenging factors facing the music education field today.* In the consideration of standards of music literature and performance, our concern should also be with semantics, i.e., what we mean by *standards* and what we mean by *good*. (A definition for *good* might be "what is good at the time and place.")

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THE introspective nature of the meeting, as indicated in the items discussed as professional concerns, turned to the total program of the professional organization, which includes not only our relations with and between ourselves but our relations with the whole field of music and the whole field of education. Following is a resumé of the eight principal points considered:

Area of communications with fellow music educators, with fellow musicians, with administrators, curriculum directors, with parents and other members of the community where we live and teach, with school boards, with music critics.

Continued study and evaluation of curriculum and activities of the basic program in elementary, junior and senior high school as well as junior college included references to scheduling practices and resultant effects; hopeful trends in flexibility of curriculum; balanced music education program in content, in teaching, in environment, the gifted child. In relation to attention to the latter item, we are concerned that our *really gifted* children are not being adequately cared for.

Concern for possibilities of the program of general education, and the great and unanimous concern for the importance of general music at all levels of the program—its content and breadth of activity, as well as the trend in the inter-disciplinary approach in higher education.

Accreditation and certification and the importance of these two areas to a successful teacher education and teaching program in the field of music education.

The teacher education program, and the challenges it faces in the light of the current new trends and changing emphases in general education and in general teacher education.

Leisure time as opposed to "free" time, and the pleasurable and useful enjoyment of the use of such time must have consideration and planning in relation to such aspects and activities as formal and informal recreational programs, church music programs, music education in the rapidly growing adult education program, and the establishment of a National Arts Council, etc.

Mass media is a field in which serious study and application must be made by the profession of music education and the professional organization. With some exceptions we have not been geared to participate intelligently or effectively in any of the fields and services of mass media.

Research. There is imperative need for well documented research to be done in practically all levels and areas of the field of music education. Such research should involve psychological and social implications, research on the creative process itself and the environmental conditions affecting the creative process, research on the actual functioning of the music program as a part of education, research on job analyses, job markets, leisure time activities.

Implementation

THE IMPLEMENTATION of expanded programs in music education through services, activities and publications of the MENC, and the federated, auxiliary and associated organizations, was discussed at the final general meeting at which President William B. McBride presided. The following are among the points or questions raised:

The present Commission and Standing Committee plan of the MENC provides an admirable outlet and medium for implementation. It was suggested that the original third phase of the plan now be inaugurated, thus providing for services of much needed joint committees set up in conjunction with other organizations such as the Association for Supervision and Curriculum Development, National Association of Secondary School Principals, National Association of Elementary School Principals, Association for Childhood Education International, and other national organizations in allied and related fields.

The members of the Board of Directors have individual responsibility for implementing through our division and state organization machinery and leadership the values to be derived from encouraging widest possible discussion and communication on all subjects pertaining to music education by the greatest number of persons in music education.

More participation and more implementation can be achieved through communication if sufficient time can be allowed and arranged, at least at division and state level meetings, for the group study or forum plan. Implicit in this part of the discussion was the suggestion that a new format of division conference programs should be considered, either at the time of the division convention proper or at the time of what is now called a "planning conference." Perhaps leadership meetings of the type held in October 1957 in Washington on a national level should be considered on division or regional levels.

The suggestion was also made that at least a portion of the 1958 State Presidents National Assembly at Los Angeles be devoted to group discussion processes pertaining to professional matters.

It was pointed out that with the very fine professional and managerial aspects of the programs of the federated state units, and with the growing tendency for MENC division meetings to combine with official meetings of state units, consideration might be given to the possibility of division presidents being relieved of much detail work on the planning of division conference programs (this responsibility to be assumed by the federated state association officers), thus leaving free the time of the division presidents to plan and guide the division leadership conferences on a group discussion basis, and dealing largely with professional matters.

In other words, the interim meetings which are now basically planning meetings for the convention programs of the divisions could be the leadership conferences of which the division presidents would be in charge, and in which the state presidents and other officers and leaders in the respective divisions would participate.

The suggestion was advanced that perhaps such discussion groups should officially include representatives from the National Association of Secondary School Principals, National Association of Elementary School Principals, Association for Supervision and Curriculum Development, Association for Childhood Education International, and representatives from other related and allied organizations.

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The suggestion of summer division leadership meetings was made, perhaps held on the campuses of centrally located colleges.

There was unanimous agreement that the gratifying experience provided by the Washington leadership meeting for the exchange of ideas, for the opportunity to take part in discussions with leaders from all over the country, and for free and easy communication on matters of vital importance to the entire profession, should be widely extended so that this type of participation can be shared by large numbers of MENC members all over the country, with resulting benefits to all elements to be served by the MENC program of expanded services launched so auspiciously at the Washington MENC headquarters in October 1957.

In this connection, it was voted by the Board of Directors that the president appoint a committee to begin plans for wide participation by MENC members in matters pertaining to the profession through discussion groups or

work-group processes. Implicit in the motion are two basic points with which the committee will be concerned: (1) *Present and future needs in MENC*. (2) *Needs in individual teaching situations*. With these points in mind the committee should address itself to what we have at the present time and then determine in the main what we do not have in order to implement the points given in the summary by Mr. Choate.

There was unanimous agreement that the present organization of the MENC—embracing the six divisions, the fifty-one federated state units (including Hawaii, Alaska, and the District of Columbia), the auxiliary organizations, NIMAC and MIC, and the associated organizations, CBDNA and NACWPI—is admirably structured to carry forward the challenging program of music education for the next period, whether it be a year, a few years, a decade or indeed a half century.

VANETT LAWLER, *Executive Secretary*
Music Educators National Conference

Science and the Liberal Arts

Willard J. Gambold

Continued from page 39

NOT ALL the world's problems can be resolved by technically trained men, or by scientific techniques. Men educated in the liberal arts and the humanities will be needed as well. Already some scientific firms are turning to liberal arts graduates for their management problems. The same is true in sales, where employers are taking liberal arts men without technical backgrounds.

Manufacturing companies, as well as retailing and financial institutions, all should benefit from an increased use of high-potential liberal arts graduates. But if we attempt to channel the best brains into the sciences, and slight the humanities and the liberal arts, our nation and the entire world will suffer in the long run.

Dr. Earl J. McGrath, former United States Commissioner of Education and now director of the Institute of Higher Education at Teachers College, Columbia University, has taken a strong stand against overstressing one field at the expense of another.

"I'm opposed to any scholarship program," he said, "which has the effect of coercing students into the scientific or engineering fields."

Of course, he continued, he favored the growth of the physical sciences. But he stressed that this should be a "natural" growth and not one artificially brought about through lures such as scholarships, higher wages or public pressures. Actually we need a fuller supply today of trained youth in all the disciplines. To say that Russia is turning out more scientists than we are puts the whole proposition on a sort of educational treadmill. No doubt our survival does depend partly on adequately trained scientists. But life following survival demands a community of balanced skills and interests.

OUR strength lies in the freedom of choices that we give our scholars and teachers. In the years ahead our nation will need the advice and leadership of clear-thinking men and women who can make intelligent decisions.

The liberal arts and humanities can give them greater depth, clearer vision and wider understanding of many of the pressing problems in today's world.

Consciously or unconsciously, steering so many of our gifted pupils into scientific training tends to build up the idea of an elite group. There is real danger lest the swing toward the technical fields might make the liberal arts majors feel slightly inferior.

Unfortunately some faculty members as well as pupils fall under the same spell. Teachers in the non-scientific fields—in the liberal arts particularly—often tend to be less aggressive, less positive in expressing themselves than their scientific colleagues. And with all the current emphasis on science, there lurks the fear that those who teach history and related subjects will end up as "poor relations" in the faculty family.

This calls for a positive approach rather than an attitude of irritation and defeatism. Constantly, there arise opportunities to speak up in order to help maintain some sort of educational equilibrium. Both in the intimacy of private conversations and on the forum of public discussions teachers must be ready to state the case for the humanities and the liberal arts.

ACTUALLY there should be no gulf between science and engineering on the one hand and the liberal arts on the other. Scientists could profit from the broad approach of history, literature, the fine arts. Conversely, it wouldn't hurt those in the humanities to become better acquainted with the latest in technical developments.

Today, much is made of the phrase "togetherness." Truly we are all in this problem of education together. Every segment of teaching in America has the prime objective of preserving and improving our democratic form of government. And as Winston Churchill once said: "Democracy is the worst form of government, except for all the others which have been tried."



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YEARS AGO a traveler through the Ozarks stumbled onto a strange herd of razorback hogs. The hogs would dash off in one direction, turn suddenly and head off in another, stop, listen, and then be off again. While the stranger was watching this unusual hog behavior, a native of the region came by, and the traveler asked for an explanation. "Derndest thing I've ever seen," the mountaineer said, "for months I've called these hogs to feed by pounding on a wooden feed trough with an ax handle. Then a few days ago a bunch of woodpeckers landed here and started pecking on every dead sycamore around. I'm tellin' you, it's drivin' my hogs crazy."

If it seems strange to us here in the opening days of 1958 that a bunch of razorbacks didn't know the difference between an ax handle and a woodpecker, we need only reflect that sometimes folks don't either. Ever since the first Soviet Sputnik took to the air America has had a crop of woodpeckers trying to call the attention of the people to what they think is wrong with American schools. So loud have been the woodpeckers that the legitimate and honest sounds of the ax handles have been almost out of earshot. Unless school people pick up the ax handles and head for the feed trough soon to give an honest picture of American education, the United States is in danger of making some mighty big mistakes.

Now's a time for a simple but deadly serious reaffirmation of faith in America and the American school system.

What are some facts in the case?

1. Russia put a satellite into space before America did for a great many reasons, certainly not because of the kind and the amount of science taught in American high schools, nor in theirs. During the postwar years 1945-1957 we could almost certainly have sent the first satellite spinning through the atmosphere if we had thought this was the most important thing our nation should do. Remember, too, there were other government and private research projects on which, right or wrong, we were spending more time. And frankly, we just didn't visualize a year or so ago, as the Russians apparently did, what would be the worldwide propaganda value or the military implications of a space satellite.

2. Most people like to search for a simple solution to a complex problem. They look first for a pat and cheap way to do a difficult, intricate task. In the present situation, school people are in the crossfire of this true-as-life twist

Hogs, Ax Handles, and Woodpeckers

of human nature. It seems like a natural thing to some of these folks to pick out the science curriculum in the schools as the reason for all the American failures to beat the Russians. Most of us have been guilty again and again of oversimplifying a complex situation. Remember how we were going to solve the Communist China problem just by unleashing Chiang Kai-shek? And who can forget how we were going to solve all of the reading problems in this country by concentrating on phonics? It is downright dangerous to oversimplify America's present task. The plain fact is we must compete with the Communist world in every field of human competence, not merely in the world of science.

3. The current crisis gives some people a chance to get in a few extra licks in an old argument. Just look at



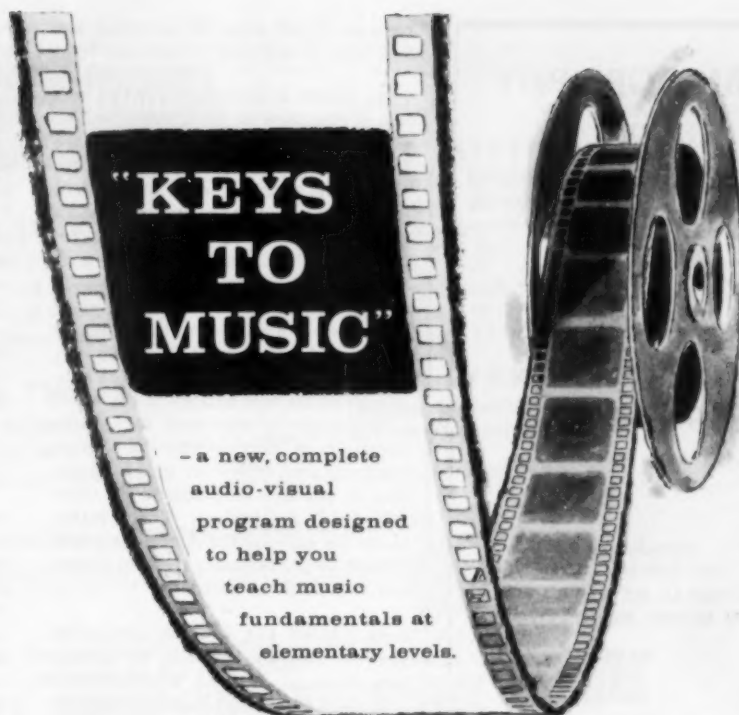
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the list of people who are first on their feet today to level fire at the public schools, and you will see that this crisis has really created few new critics, although it has excited some experienced ones into a lather. Too often we hear the shout, "Our attempt to educate everyone in this country has resulted in a real educational slow-down." What we see here is that old familiar villain who's always had an uneasy feeling about public schools being the great leveling agent in our society. Exploiting a matter which involves national pride, then, he cries loudly for an education where you "teach the best, shoot the rest." Fortunately, dramatic incidents have fixed more firmly in the minds of most people that there is a direct relationship between education and national strength and security.

4. Everything that can be said about American schools is true somewhere. All of us know that there are some public schools where the content is "soft," as some of our critics are saying. There are many other places where it's hard as nails. In both cases the reason goes back in large part to what citizens want, not to the design of school people.

America's pride has been wounded. No use looking the other way, our collective ego has been deflated by the Russian Sputnik. But let's recall that the educational system which is criticized today is the same one from which came the people who built the first atomic bomb, who flew the first airplane, who launched the first atomic submarine, who led the world in thermonuclear experiments, who developed mass industrial production of automobiles, bathtubs, and telephones. And, by the way, gave the world sulfa drugs, terramycin, and the Salk vaccine. It is also the same school system which produced the scientists who battled German inventors of chemical warfare right down to the wire so that they never even in moments of impending disaster in World War II released their weapons of chemical destruction because of the retaliation they knew would be immediate. The answers to the generalizations of uninformed persons that "the faults of the American schools are . . ." can come best from local and state facts and figures. If the facts are put together, administrators can prove that the graduates of our high schools are better than at any time in our history. Local schoolmen today are making headlines in weekly and daily papers in towns all across the country by showing what our schools are doing now and what they can do tomorrow if America finally decides this education thing is worth taking seriously, after all. Likewise they are having the

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courage to tell what the obstacles are and what it will cost to remove them.

5. *There is nothing about the system of education in European countries which should make us give up what we have in the way of free, comprehensive, public schools open to any student whatever his aspirations, his background, or his potentialities. To replace this American Dream with special schools for the intellectually elite would be not only a reversal of educational progress in this country but would in fact be a diplomatic blunder of serious magnitude. Virtually all of the new nations in the world—that majority who have so recently burst out of 19th century colonialism—admire our system of public education as perhaps they admire no other aspect of our society. Their enthusiasm for copying the American school system should certainly serve to bolster our own faith in ourselves.*

6. *Neither the Russian curriculum nor the Russian methods are models for America. School administrators and their teachers, however, ought to study carefully the recent report of Soviet education—not to imitate but to understand. Careful analysis of Russian objectives, content emphasis, and methods will clear up common misconceptions. Some of the speechmakers and quick-solution-givers have wittingly or unwittingly ignored the really outstanding features of the U.S.S.R. education system. First, the Russians respect and pay generously their teachers. Second, they cut class size and they give enough money to schools so that no youngster's question need go unanswered, no one is elbowed out of classroom experiments, and no urge for research and discovery on the part of the student is frustrated because of too many kids per test tube or Bunsen burner.*

And yet not even these laudable aspects of Soviet education have produced today's Sputnik. It has been 20 to 30 years since most scientists in Russia who worked on the space satellite were in high school. Perhaps the exalted place of researchers, scientists, and teachers in contemporary Russian society can get a little of the credit, but if the Russian system of education and its implications for the future throw us into consternation, it should be because Russia is spending twice as much of its annual national income for education today as is the United States. This was not responsible for the development of Sputnik in the fall of 1957, but what it says about 1967 is far more significant and far more deserving of our national concern.

7. *School administrators should take heart from encouraging signs that the*

public is demanding more attention to quality in education. It is the same thing we have asked them to be worried about for years. Yes, sometimes the ways in which they express their concern are clumsy. Perhaps it is typical of our society that we don't want to wait until day after tomorrow for results. But surely we can capitalize on the public's concern about such quality matters as class size, well equipped laboratories, better instructional materials, and teachers with a real bent for scholarship. Let's not miss this chance to say to our public, "Yes, we can teach better than we taught in the past, but to do it some of our classes will have to stay down to a dozen or so and teachers' instructional loads must be lessened."

Special attention to the gifted? Yes, and there are many ways to achieve it. All require money and more flexible facilities, but we can do it if we have the support. We need not have a separate system or a school across town for the elite in order to give a talented child a chance to achieve his best. Public education isn't a contest to select a winner; it is a process to help each child—the backward one, the average one, the superior one—to make the very most out of himself now and for whatever days are to come.

WE HAVEN'T in this country honestly applied any sizable amount of our total national resources, wealth, and ingenuity to the problems of providing an adequate education for everyone. If education is vital to national strength and security, as most military and political leaders insist, then education should be supported with funds at a level of expenditure in keeping with other defense spending. Five percent of our defense budget would equal about \$65 for every child in public schools. United States education is behind where it ought to be because of our illogical but deep-seated fear of broad tax bases for education. We need now a bold program which will, as the 1955 White House Conference on Education suggested, push our educational expenditures up to \$20 billion a year.

While it is true that Russia's example of vast expenditures for education should fill us with awe and fear, the solution for us in the United States is not to copy the Russian brand of education—overemphasis on science, underemphasis of the humanities, research on weapons of warfare, twisting the individual to meet the militaristic needs of the state—but instead to support with a far greater faith the concept of the improbability of man, all men, and the American kind of education.

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IN HIS "OPEN LETTER TO MEMBERS," published in the February-March 1957 issue of the Journal, President William B. McBride said in closing: "It is the conviction of your officers and Board of Directors that MENC members should be given the privilege of helping set the stage for the immediate future and the ensuing developments in the field of music education . . . 'For the good of the order,' let us talk it over. With mutual understanding of the needs of the present and the opportunities for the future, we shall be prepared to extend to still greater success what has been gained in the first fifty years. . . ." In this spirit, a members' forum in the Journal was announced. Here is the fourth installment of the symposium.

ONE of the outstanding adventures in education in this century has been the work of those teachers who have given of their time, talent and know-how in bringing music into the lives of the youth of America. In order to learn from each other—to broaden their horizons and make their teaching more effective—they banded together in 1907 and inaugurated the amazing group now known as the Music Educators National Conference. The life of MENC has been like that of every individual—there have been great heights reached, many disappointments suffered, some wrong turns taken, lots of financial worries, numerous storms encountered, scores of happy serene days—and times when we seem to have lost our sense of direction. But never to my knowledge did we lose faith in our goals and our determination to carry on full steam ahead.

MENC has put its faith in the willingness of the thousands of dedicated music teachers to help the organization, their fellow teachers, pupils and communities in a sort of do it ourselves plan, rather than trusting to a group of high salaried so-called experts to hand down the answers. The membership has responded in a magnificent manner and the results have been very gratifying. Every member is invited to take part in the work of the organization on the local, state, divisional or national level. All contributions are put through the refiner's fire and carried back to the total membership. No doubt our successes and failures have been magnified and amplified because we dared to put our trust in group thinking and in submitting our problems to our membership. Under no circumstances would this writer wish to see such faith in our membership lessened and have that faith transferred to Mt. Olympus. The satisfaction that comes from being a part of the work now being carried on by MENC is one of the most rewarding a teacher can experience in this life.



Luther A. Richman

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All of us who have concern for personal and business budgets know that there is a need for increased revenues if we are to carry on the work and services of our organization. We must have these services, and therefore must stand by with our pocket books as well as our personal efforts. Now, as never before, with the commotion that is raging in our land over raising the scientific and academic proficiency of our youth, there are portents and omens that we should heed and be prepared to meet in forthright and effective manner, before the things of the spirit, such as the arts, are given a grand heave-ho by well meaning but short sighted individuals and groups.

I have great faith in people. The MENC is a very special segment of folk who are just people with a sacrificial dedication

to the education of our youth. If you are a member, rededicate yourself to the strenuous task ahead and encourage those who should be our fellow workers in MENC to join the band!

—LUTHER A. RICHMAN, Dean of the College of Fine Arts, Montana State University; former president MENC Southern Division (1941-1943); former MENC national president (1946-1948).

WE have felt for some time that the many values of public school music expressed in music magazines, books, publications of the MENC, etc., are not known by the general public and the administrators who control the curriculum in the public schools to a large degree. We feel the MENC and its regional and state organizations can do much to improve present conditions.

Now, in the light of present criticism of American education and requests for re-evaluation of our curriculum, we feel it is increasingly important that the public be made aware of the importance of public school music, lest the program be curtailed in many areas of the country even more so than it is at the present time. In training our young people to take their place in a highly technical society, we dare not overlook the many values in music education which contribute to the development of a balanced personality and character.



William L. Deutsch

We have seen how the public has been made aware in recent years of teacher shortages and inadequate salaries and feel that the cause of public school music can be helped in a like manner. Turnover in music teaching personnel is alarming. Many leave music teaching as a profession because of inadequate facilities, undesirable scheduling, demands for showmanship rather than education, and discouragement due to indifference and ignorance of the music program by counselors, fellow teachers, and administrators, all of which add difficulty to classroom control and student-teacher relationships.

We wish to suggest that the editorial boards and publication committees of these organizations plan some procedure for informing the general public and administrators by publishing at regular and frequent intervals in widely read non-music and non-professional magazines, articles pertaining to public school music. *Music In American Education*, Source Book Two, contains much excellent material for these articles. We especially recommend ideas expressed in Chapters 1, 4, 5, 6, 7, 10, 11, 12, and pages 300-308.

We are confident that public opinion toward the importance of public school music can be changed from one of indifference and

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ignorance to one of enlightened concern and interest which will encourage music teachers to stay in the profession. Over a period of time, this could result in a decided decrease in juvenile delinquency, psychosomatic illnesses, neuroses, and cheap showmanship and give music the place it deserves in public education where it can truly develop the whole individual.

We are asking that serious consideration be given to these suggestions and the possibilities of continuous implementation.

—WILLIAM L. DUNTCH, *President, Eastside Music Teachers Association, San Jose, California.*

OUR first reaction to intimations of the *Kettering-Oakwood Times* of some weeks ago that the high schools are responsible for our country's lack of properly trained scientists was one of anger. Such charges raise questions, however, leading to more critical self-examination and appraisal of our duties and responsibilities in the lack of scientific know-how, as it obviously does exist.

It's quite easy to alibi by pointing out that education generally has taken a back seat in this country for the past twenty-five years. Through the depression of the 30's and the World War II of the 40's, the first call for brainpower in this country went anywhere else than back into the schools in the form of good instruction. School buildings were allowed to deteriorate and the cost of maintaining them in many communities was looked upon as something that could be done without.

Even in our city of Kettering, a community that has had resources and an interest far above the average, we were unable to secure, last summer, as many good teachers in chemistry, physics and mathematics as we thought necessary to do a good job.

In spite of physical and instructional deficiencies in education built up over the past two generations, an engineering writer in a recent issue of *The Saturday Evening Post* states that there is no shortage of people in this country with an engineering degree, but that there definitely is a shortage of people with an engineering degree that are capable of thinking with an engineering mind, rationally and independently.

Another states that any industry, large or small, can hire any number of engineers that they want by offering a good salary, by offering him work, a lot of work, by offering him responsibility, respect for his opinion and authority to do a job. The persons who cry the loudest about the shortage of engineers are the very ones who hire many engineers to sit on stools and draw absurdly simple tracings. These same supervisors say they wish they could find men to perform stress calculations, cost analysis, and lay out manufacturing processes, while the very men who can do this are sitting on idiot stools practicing their pencil sharpening.

Another writer of authority implies no shortage of people with engineering degrees but does claim a shortage of engineers of high ability. He states that this is true of every profession and trade. He goes on to say that the best engineers are not made by sending just any good student to an engineering school. Such people have to be born with something, and then trained. You cannot get more good engineers by pouring more money into the schools and by "turning the crank faster." . . . He further claims that our problem rests not so much with policies of educational guidance practices in secondary schools, but with the incredible childishness of the nation's Defense Department procurement practices, particularly with regard to aircraft and missiles, and that the lack of direction and administration of the Defense Department is the principal cause for our present position.

Charles F. Kettering also lays the missile lag to political stupidity. He states, in a recent speech to members of the Ohio Farm Bureau Federation, that the United States' failure to put up a satellite is not due to lack of education but to "plain political and administrative stupidity." He told the meeting that many persons now "think we are gone." He also said there have been many suggestions to change our whole educational system. While stressing the need for more high school scientific education; he advises us "not to throw out our presently good educational system, although it might need a little paint."

He points out that perhaps one of our main troubles is that the country has gone degree crazy. He said perhaps this stress

on possession of a college degree has caused many students to take an easier course so they could obtain a degree. "Let education teach us to be servants and not egotists," the inventor urges.

Robert H. Carleton, executive secretary of the National Science Teachers Association, in the November issue of the *NEA Preview* warns against losing unity of the educational structure in this country by an unbalancing surge in science. "We cannot buy overnight by 'crash programs' what we have been asking for but have been unwilling to pay for during at least a quarter of a century," he said, in commenting on the recent upsurge of sentiment favoring more science and technology in the nation's schools. He called for specific and long over-due items of high priority in meeting the challenge of Soviet education, science, and technology. At the same time, he warned against disregarding the unity of all educative endeavor by classifying science teaching and science teachers as "something apart."

In respect to this last statement, a recent *New York Times* editorial cited the need for keeping our educational feet on the ground:

"To a people accustomed to thinking of ourselves as supreme in science and technology, the appalling deficiencies and shortages in our scientific training system that have been so nakedly exposed the past few weeks, come as a jolting shock. . . . Because of the peculiar volatility of temperament that characterizes us as much as any people on earth, we will now undoubtedly go all out for bigger and better scientific training, scientific courses, scientific schools, scientific scholarships. This is all to the good, and if Sputnik I and II did nothing else than to awaken our educators, our countrymen and their political leaders to a crying need we should be grateful for that alone. But what will it require to bring about not merely more scientific education but more education? The youth of the United States (not to mention their elders) need greater opportunity and greater incentive and greater direction toward becoming educated men and women.

"Scientists and technicians, yes, and the more the better. But the essential base before becoming a scientist or technician or anything else, is to obtain a glimpse of the broader horizons of life, the literature, the arts, the history, the philosophy, the language, the humanistic studies that constitute the foundation for our culture and place in relation with the ages and the experiences of mankind that have gone before.

"This is what we really need, what we have always needed, and what we should make sure does not get lost in the sudden rally to the standards of science. There is no contradiction between stressing humanistic as well as scientific education. . . . The new emphasis on science will be self-defeating if we aim to produce mere technicians rather than educated men."

Rather, we must revise upward our national attitude toward teachers and toward teaching and educational standards. Instead of giving billions to political agencies of foreign countries in the form of questionable aid of doubtful value, our country's budget should be revised to build billions of dollars' worth of schools and colleges, and for the attraction of good minds for the proper staffing of them.

The *Kettering-Oakwood Times* probably is correct in that part of their charge that the high school is a critical point in education. It is when pupils enter the ninth grade that they receive the counseling that will guide them into general areas of their life's work. One of the questions of serious consideration, intent and purposes of our sign-up forms is "What line of work do you expect to follow?" We accept this, with reservations of course, and try to steer qualified pupils into those basic high school subjects that are best suited to their intentions. With our expanded counseling staff, and a greater awareness of the entire faculty of the importance of wise, individual counseling, we, fortunately, are in a better than ever position to accomplish a wiser vocational assist than ever before.

It is not our intention to be either dismayed into a feeling that all is lost, or to be tempted to throw out what we consider to be our good approach to providing a sound secondary school program. We are thinking through committee research of offering courses in vocational and general subjects more in keeping with the interests of those who should not go to college and who definitely should be so counseled. We also are thinking of means so devised that our talented boys and girls might start an earlier training in mathematics and science to enable them to advance to higher learning levels before entering college. These new additions and objectives, you may be sure, will be well thought out before their inclusion in our curriculum is effected.

—R. R. SOMERS, *principal, Fairmont High School, Kettering, Ohio.* [Mr. Somers' contribution to the "For the Good of the Order" forum is from the text of an address to members of the faculty of Fairmont High School.]



R. R. Somers

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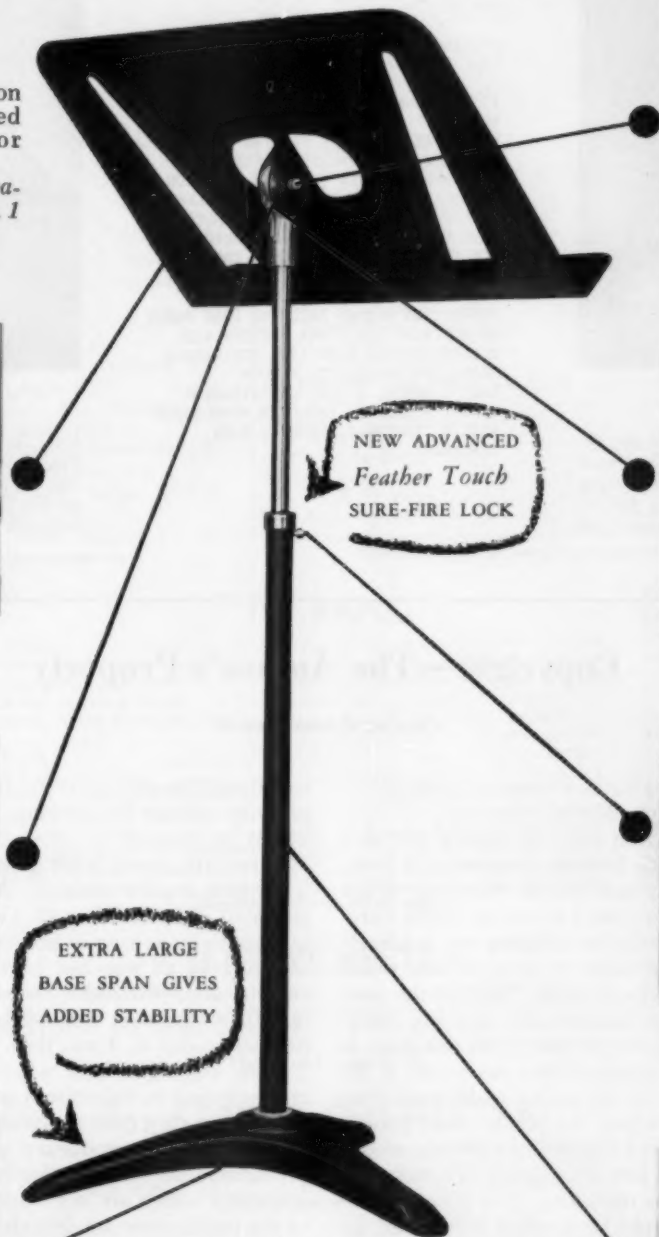
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1958 NOMINATING COMMITTEE PLEASED TO REPORT KARL D ERNST DIRECTOR OF MUSIC SAN FRANCISCO UNIFIED SCHOOL DISTRICT SAN FRANCISCO CALIFORNIA AND WAYNE S HERTZ CHAIRMAN DIVISION OF MUSIC CENTRAL WASHINGTON COLLEGE OF EDUCATION ELLENSBURG WASHINGTON HAVE CONSENTED TO BE OUR CANDIDATES FOR PRESIDENT OF THE MUSIC EDUCATORS NATIONAL CONFERENCE FOR 1958-1960 BIENNIAL--ELECTION AT LOS ANGELES CONVENTION MONDAY MARCH 24 1958 NAMES OF NOMINEES FOR OTHER OFFICES WILL FOLLOW--SIGNED MENC 1958 NOMINATING COMMITTEE MARGUERITE V HOOD EARL E BEACH A BERT CHRISTIANSON ROBERT W MILTON PAUL VAN BODEGRAVEN ALEX H ZIMMERMAN RALPH E RUSH CHAIRMAN



ERNST

Karl D. Ernst, director of music, San Francisco Unified School District, San Francisco, California; chairman of the Editorial Board of the Music Educators Journal; life member.

Copyright—The Author's Property

Continued from page 43

ginia), William Langer (North Dakota), Frederick G. Payne (Maine), and Wayne Morse (Oregon).

Hearings may be held on this bill shortly before a subcommittee of the Senate Judiciary consisting of Senator O'Mahoney, Chairman, and Senator Alexander Wiley of Wisconsin and Senator Olin Johnson of South Carolina. Opposition of the juke box industry was originally based on the ground that payment to composers would raise the price and therefore would "deprive the poor man of his music." Since that time, the juke box operators have increased the price per play from five cents to ten cents, although they continue their opposition to the recognition of the right of the author to be paid when his work is performed publicly for profit. Their present opposition is on the ground that authors already receive enough from others and therefore should not make any claim against the juke box operators. This is tantamount to saying that theft should be a crime only when the victim is poor. The fact is that no composer has ever been numbered among the richest men of our nation; successful composers have been generous in their contributions of time, talent and money for the public good and especially in assisting their younger and less successful brethren. Irving Berlin's benefactions to the Army Relief Fund and to the Boy Scouts of America have yielded upwards of ten million dollars for those worthy endeavors. But that is beside the point. No

one should be able to profit from the use of another's property without his consent. Any law that permits this should be changed.

There are many other provisions of our copyright law which require revision. A study under the supervision of the Librarian of Congress and the Register of Copyrights is now in progress. It should be watched carefully by all who are interested in music, literature and the arts. President Theodore Roosevelt's comment in 1905 on the then state of the copyright law is just as pertinent today as it was then. He said:

"Our copyright laws urgently need revision. They are imperfect in definition, confused and inconsistent in expression; they omit provision for many articles which, under modern reproductive processes, are entitled to protection; they impose hardships upon the copyright proprietor which are not essential to the fair protection of the public; they are difficult for the courts to interpret and impossible for the Copyright Office to administer with satisfaction to the public. Attempts to improve them by amendment have been frequent, no less than twelve acts for the purpose having been passed since the Revised Statutes. To perfect them by further amendment seems impracticable. A complete revision of them is essential."

Perhaps a better job will be done in our day than was done in 1909—at least, we hope so.

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for ORCHESTRA		Score	Orch. Parts	Grade
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Collegiate newsletter



Colorado State College, Greeley, Chapter No. 67.

Colorado State College (Greeley) Student Chapter No. 67 has a student membership of seventy-six this year. The full program of events planned for the school year began in November when they entered the IK Carnival at school and had a penny pitching concession. For their first meeting a group of graduate students and teachers presented a panel discussion to the chapter, telling members briefly of some aspects of elementary, vocal, band and string instruction. The student moderator for this discussion was Shirley Aughinbaugh. The questions raised by the students at this meeting gave the planning committee some ideas as to which areas the students would like to discuss in following meetings. One day of each quarter is set aside for a guest speaker. For their next special meeting they invited Miss Kathryn Bauder, who is vocal director in the Fort Collins Public Schools.

Other services of the chapter are: To review programs presented by the community concert series; to arrange for student transportation to professional music activities in Denver; and to

acquire program notes for each of the New York Philharmonic radio broadcasts.

Chapter 67 has been selected to plan the meeting for all MENC student chapters in the state at the CMEA meeting in February. At this writing, plans are being made to make this a valuable and worthwhile experience for all students who can be in Denver for this meeting.

John Fluke is the chapter sponsor and also the state membership chairman for MENC student chapters. The chapter officers are: Bob Conrad, president; Carol Saum, vice-president; Sally Barton, secretary-treasurer; and Glenn Schull, membership chairman. Chairman of the Division of Music is E. E. Mohr, former president, MENC Southwestern Division.

University of Kentucky (Lexington) Student Chapter No. 242 sent a picture to the Journal, showing a lively scene at the annual music department Christmas party. In addition to the Christmas party, the chapter sponsors all departmental social occasions, including a get-acquainted picnic in the fall and a spring banquet at the end of the semester. This year, they also are sponsoring a demonstration rehearsal of an outstanding high school chorus from Corbin, Kentucky, led by John Griffey. Several chapter members attended the regional MENC meeting at Berea, Kentucky, last fall. Chapter officers are: Paul Thomas, president; Rochelle Stephens, vice-president; Sandra Tingle, secretary; and Sue Judy, treasurer. J. W. Worrel is faculty adviser.



University of Kentucky, Lexington, Chapter No. 242.

Northern State Teachers College (Aberdeen, South Dakota) Student Chapter No. 84 sponsored several outstanding events during the 1956-57 school year which were beneficial not only to the students and the campus, but to the community as well. For the last several years, the club has sponsored a "Sno Sho" on the campus in conjunction with the state-wide Snow Queen Contest held in Aberdeen each winter. Committees were selected early in the school year for the talent show, the coronation, and the various other jobs of putting on this colorful production. The proceeds of this project were used to sponsor members of the club at the regional and national Music Education Conferences. Last spring the club sent five student members to Omaha.

A second event was the entertaining of the Roger Wagner Chorale following their appearance in Aberdeen last March. The

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—YEHUDI MENUHIN



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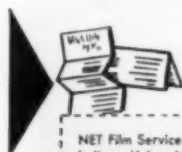
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club furnished refreshments for the chorale in the American Legion club rooms. Then, early last spring, Chapter 84 decided to set up a scholarship program for music students at NSTC. As a money raising project, the club presented a benefit concert in the college auditorium, May 14, 1957. Featured in the concert were the Northern Singers, a small mixed vocal ensemble of twenty-two voices under the direction of Wendell Kumlien, who is also the chapter sponsor. Joyce Bastian McClellan and Merlyn Aman participated in the production of Menotti's "The Telephone," under the direction of Dr. John Berggren. The concert netted approximately \$200, and the Music Education Club Applied Music Scholarship Program gave four scholarships this year. The Music Club also provides publicity and ushers for all campus recitals.

This year, the club held its first meeting on September 16, and twenty-eight members were present.

The College of Wooster (Wooster, Ohio) Student Chapter No. 186 has been in existence for a period of eight years. This chapter, which is known on campus as the Music Education Club, has steadily grown in size from an original club of ten members to the present organization of thirty members. During these eight years the chapter has had two regular projects: They offer an ushering service to any group desiring to take advantage of it, and they have sponsored an annual departmental Christmas party. In addition to these activities, this year's monthly meetings have included an organizational meeting, and a tour of the Schantz



**The College of Wooster, Wooster, Ohio,
Chapter No. 186.**

Organ Company in nearby Orrville. The second half of the year will feature a session devoted to audio-visual aids in music teaching, a meeting with recent graduates, and a dinner honoring the seniors.

Mildred Gilbert, president; Richard Spies, vice-president; Janice Worthington, secretary; and Robert Trickey, treasurer, are the chapter officers. Mr. Stuart J. Ling, the chapter sponsor, comments that they are "an energetic group."

The student members of Chapter 186 feel that their club serves a special purpose in addition to its usual functions. They feel that their music club helps the music department to be more unified by giving the music education majors an opportunity to organize within themselves.

State University of New York Teachers College (Fredonia) Student Chapter No. 151, with an enrollment approaching 200, has had a number of meetings so far this year. The chapter was well represented at the New York State School Music Association meeting in Rochester. A major activity took place when the concert band of Fredonia Teachers College toured western New York State in early December under the direction of Herbert W. Harp, associate professor of trumpet and band and also first trumpet in the Erie (Pa.) Philharmonic Orchestra. The concert band, organized in 1931, is composed of 65 pieces. Only outstanding students in the music curriculum are selected for the band.

The picture on this page shows some of the chapter members, who are in the woodwind section of Fredonia's concert band and made the tour in December. Sponsor of Chapter 151 is William E. Mudd, Jr.



**Part of Woodwind Section, State University of New York
Teachers College, Fredonia, Chapter No. 151.**



**Above: Northern State Teachers College, Aberdeen, South
Dakota, Chapter No. 84.**

**Below: Boston University, Boston, Massachusetts,
Chapter No. 17.**



Boston University (Boston, Massachusetts) Student Chapter No. 17 opened the year with its traditional open house for faculty members and prospective members of MENC. A sing was enjoyed, the program for the year was outlined, and refreshments were served. In November Eileen McMillan conducted a rhythm instrument workshop for the group. During the program she used the rhythm instrument record album which the student members donated to the school library for the use of student teachers and methods classes. This picture was taken during the workshop. Wendell Withington, president of the Massachusetts Music Educators Association, spoke to the chapter at the January meeting on the purpose, aims and function of the state music educators organization. Ralph Pottle, member of the faculty, showed slides of his trip to South America with the Zimble Sinfonietta, and Patricia Connors presented a song recital.

Chapter 17 is building a reference library for use by all music education students. It contains most of the educational record catalogs, film listings, and sources of other music education materials. As librarian, Jean Cedergren is in charge of these reference materials. She and her committee are responsible for distributing the Journal and maintaining an attractive bulletin board.

The student chapter officers are: Joyce Koury, president; Joseph Giangrosso, vice-president; Dorothy Govoni, secretary; and Harry Knorr, treasurer. Lee Chrisman is the faculty sponsor.

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LAST fall while visiting one of the larger elementary schools in Granite District (Salt Lake City, Utah), the writer was invited into a third grade music class. Mrs. W., the teacher of this class, started preparation for the music lesson. She sent two boys to the office to get a record player. She sent three children across the hall to pick up thirty music textbooks; she then sent a girl to the office to get some records to be used with the texts. Also, a piano was moved into the room. By the time the music class was ready to start, twelve minutes had elapsed, twelve minutes of valuable time for an elementary classroom teacher and her students—twelve minutes which could well have been spent in music.

Many schools are now built on one floor with long halls and the classrooms arranged together on grade levels. To buy music texts for each child on every grade level in a district as large as Granite is too expensive; therefore, it is necessary that classrooms share music texts and other teaching equipment.

+

In October 1956, three schools in Granite District agreed to try using what was called a "music cart" on an experimental basis. Metal serving tables having three shelves and mounted on wheels were purchased and were placed in these "experimental" schools. Mounted on top was the

phonograph with records, and two sets of books were carried on the shelves below. The experimental carts were received so enthusiastically by the teachers and principals who used them, that a plan was set in motion to purchase other carts for regular use on every grade level in each of the twenty-six elementary schools.

The trial cart did not prove to be substantial enough for long service; therefore, a new cart made of 18-gauge steel with heavy duty casters, was designed according to the specifications of the District Music Education Department. These new carts proved so successful that the Music Education Department requested purchase of 130 more for grades two through six. This is an average of one cart for every four classes. These pieces of portable equipment, according to a recent survey, have enhanced the district music program by at least 45 percent.

Teachers who work on a self-contained classroom basis are completely "sold" on the convenience of having immediately available a record player, two sets of music books, records to accompany the texts, accompaniment books, and teacher guides. According to Mr. Lund, principal of the Roosevelt School, "The carts are left in the hallways of our school during the day for use in the classrooms on each grade level. Every child feels the cart belongs to him. Not so much as a pencil



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mark has been found on the cart, phonograph, or books, as pupils handle them with great care."

Mrs. Bessie Doman, fourth grade teacher, is one of many teachers who declared the "music cart is a great help in the classroom." Mrs. Doman has been using the song literature in the books to teach reading, spelling and English, as well as music.



Portable Music Library Unit in One of Its Several Uses

From an administrative standpoint, district superintendents and the Granite Board of Education feel that the portable music libraries will be, in the long run, a tremendous saving to the district.

Certain advantages are immediately apparent:

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3. They save on the wear and tear of books usually damaged by dropping when carried from classroom to classroom.
4. Their use minimizes time needed to get equipment together, thus making more time available for instruction.
5. They aid school clerks and principals in keeping a current inventory of music equipment.
6. They promote accessibility and availability of music material.
7. They enable each grade level to assume responsibility for its own materials.
8. They keep children from disturbing other classes when books are borrowed for the music period.

+

Teachers have used these portable music libraries in a variety of ways. For example, some have placed tone bells and autoharps on the shelves. Listening records have been added where teachers plan music work together.

The latest use of the music cart is to make it a music center in the classroom. At the present time, the music department is equipping each record player with two featherweight earphone sets so that students, when they finish their work, may listen to records without disturbing other members of the class. Both the music carts and earphone-equipped record players are receiving much favorable comment from students, teachers, supervisors, and administrators in Granite District. The enthusiasm has also created an interest among parents who recently tried the equipment on a back-to-school night.

It is the desire of the music supervisors to maintain these carts on the basis

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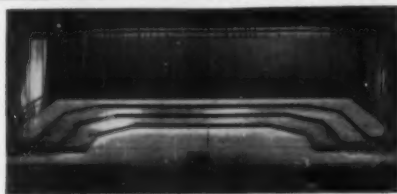
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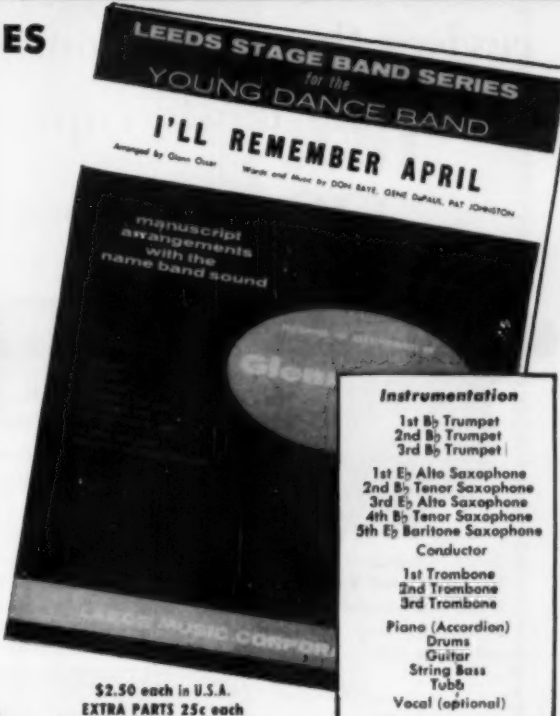
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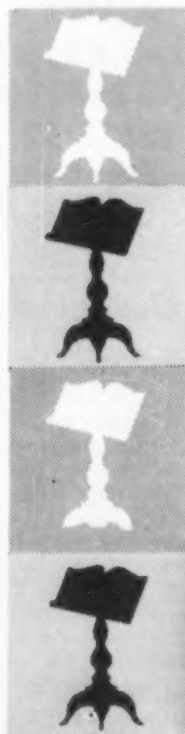
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of one for every four classrooms on each grade level. It has been shown in this program that when materials for teaching music are made easily accessible to teachers, they are more readily used and are sincerely appreciated. Further information about these portable music centers may be obtained through the Music Education Department of Granite School District.

—LEW J. WALLACE, supervisor of Music Education, Granite School District, 3212 South State Street, Salt Lake City 15, Utah.



Music Appreciation—1958

IF YOU were teaching music twenty-five or thirty years ago you probably remember the listening lesson as a serious activity with the form of the music being eruditely explained. You probably corralled your pupils into taking part in the city-wide music memory contest and hoped they would be able to recognize the greatest number of titles.

Today's students, brought up in this fast-moving world with radio and television sets, are not satisfied to listen quietly and to be lectured about how the music is supposed to make them feel.

We must keep pace with the growth of technology and learn to apply its worthwhile techniques.

Instead of telling a story about the music, why not try brief dramatized accounts of important incidents concerning it? This dramatic approach furnishes an enjoyable background for interest. The accounts might be read by the students themselves or acted as a skit. If pictures of the instruments having the lead or solo in the orchestra are flashed up or down by your pupils as a record is being played, you will have a quick check on how keenly they are listening. If Mary sits quietly with a pleasant expression, you do not know whether she is listening or thinking about the movie she is going to after school, unless you provide a "gimmick" or some tangible evidence for her to show you she is listening.



There are many types of checks of reaction. Large cards showing the characteristic figures of about two measures of the music may be flashed up or down at the appropriate places. Pictures may be shown representing the mood of the various sections of the compositions. Sometimes in the art period the children may paint while listening to the music and the best pictures might be saved to show the class the divisions of the music.

There are many approaches, but the wise teacher can learn a lot from some of the recent television techniques and apply them to her teaching. By so doing she will be rewarded by knowing that some of the children whose mothers say they aren't musical derive much enjoyment and fun from listening to a Beethoven symphony.

With very young children the check on listening may be just the raising of the hand at certain intervals to identify something the teacher has pointed out. If the music seems to be of the right type, it

might provide the accompaniment for the rhythm orchestra with the triangles playing on the first theme and the drums and tamborines or some other combination playing on the second theme. The children have to listen to know when to come in. With this experience, they learn to recognize ABA forms at an early age.

All these checks of reaction are fun for the children and make music listening a joy for all.

—RUTH BAMPTON, director of music, Polytechnic School, Pasadena, Calif.

[Polytechnic School, an independent day school for children of nursery school age through the ninth grade, recently observed its fiftieth anniversary. Headmaster is Willis Stork. Miss Bampton, now in her fifteenth year at the school, is known also as a composer, author, organist and choral director. Prior to going to Pasadena, she was associate professor of music at Beaver College, Jenkintown, Pa.]



Behind the Bars of Music in City Jail

SUNDAY IN JAIL! "This is the first time I've been 'in' when we have had such grand music and so much fun." Thus spoke the ex-Follies girl of seventy-three who had been picked up for drunkenness on Saturday night.

"This is a new one to me," had been the surprised comment of the guard at the City Jail gate—twenty-eight years on duty and the "first time anyone has asked to be passed in to teach singing!" He let me and my car come in. There was absolutely no room in the street to park—and I felt that my car would be safe inside, along with the patrol wagon.

"Git a little drunk and you'll land in jail!" That line from the song "Old Man River," a request, was so appropriate for the group of about twenty-five women alcoholics, dope addicts and prostitutes, that it nearly spoiled the rapport between the inmates and the choral conductor.

Scores of requests were played and sung, among them a medley of Irish songs featuring a duet on "My Wild Irish Rose," whose performers received a good hand. The favorites were the same as those of the boys in the psychopathic wards at the V.A. hospital at Sawtelle—"Star Dust," etc. New songs of the day such as "Mocking Bird Hill" were introduced.

I have played in a cage full of tigers for a lion tamer with an Orpheum act ("Sleep" was their theme song), have played for the lepers on their organ at the old Alameda County Hospital, have been in the midst of a hair-pulling of two molls—of the same gangster—at San Quentin, but *this* was the first time that I had ever been left alone with a group of women in a penal institution cafeteria, with only a piano to defend myself, should they turn against me.

Suddenly, the building began to shake. I heard a terrifying roar as of a thousand angry voices. "A riot," was my first thought! A huge diesel locomotive was going by, with its string of heavy freight cars—directly under our windows! Many such uproars followed during the next two hours, each train bringing with it an intermission with no music.

I shall return to my high school students Monday with the feeling of an already-established friendship for those of



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the group who remain in jail. Those whose sentences will be up this week said they regret that they cannot join us . . . I wonder. What will their world be—the one to which they must return?

+

Coda: Today my car is filled with clothing for the women at the City Jail. People have showered me with brand-new lingerie and lovely slightly-used cashmere sweaters and exclusive handmade, nearly new shoes for me to take on my next trip down to jail.

—LENA MOON MORGAN, *Los Angeles High School, Los Angeles, California.*

[This contribution to the Round Table, heading for the women at the City Jail. People have showered me with brand-new lingerie and lovely slightly-used cashmere sweaters and exclusive handmade, nearly new shoes for me to take on my next trip down to jail. Wrote Miss Pitts: "For reasons of her own, Lena Moon Morgan transferred from teaching music to mathematics, but she keeps up her music activities in a number of helpful and unusual ways, for her heart is still in music. Among other things, Mrs. Morgan has been affiliated with the Chaplains' Service Corps for the past sixteen years. She began her voluntary work in 1941 at Fort MacArthur in San Pedro during World War II."

[The incident described here illustrates one of the "helpful and unusual ways" in which Mrs. Morgan devotes her heart, music and sympathetic fellowship to those opportunities for service which most people would be apt to overlook.]

◆

A Flag in Every Home

MOST adult Americans can remember that in their youth every home had its own flag and made a ceremony of "putting it out" on national holidays. As children we all enjoyed the tradition. It was heartwarming and beautiful. Nowadays a national holiday seems to be just a "day off" for golf or gardening. Why should the present generation of children miss the joy and excitement of this patriotic act?

In our town we found a way to help re-establish pride in our flag and carry out a worthy school-community service.

What we did was to undertake sponsorship of a United States Flag Drive. This was a planned program which we conducted under the slogan, "A United States Flag in Every American Home in Coloma and Community." We meant it, too. Flagmanship, if we may coin a word, is good patriotism. A town is beautiful with Old Glory waving from every house. Display of the flag is a symbol of a dedication to our country's ideals.

We organized a new band at Washington School in Coloma, Michigan, and with it we organized our Band Boosters Club. Our aim was to make our club an important aid to school life, especially in music and other cultural fields. But we also felt that our club could achieve stature as a civic organization and be part of the life of the community as a whole. This meant that our activities in helping build and equip the Washington School Band had to be "community minded." We wanted to undertake projects which would contribute significantly to our children, the school, the parents and the town.

Naturally, a Band Boosters Club has to raise money—and there are many ways

to do this. For our big project, however, we looked for and found a fund-raising plan which had wonderful results. Literally, we covered the band with glory. Here's what happened:

(1) We made money—and will make more.

(2) We had wonderful radio and newspaper publicity for our club and its active members.

(3) We performed a patriotic service for Coloma.

(4) We received in writing the thanks of our Chamber of Commerce, Town and Country Club, church leaders and others.

Imagine that! Running a money-raising drive and being thanked for it! As every band leader and band booster knows, fund drives are looked upon as a tax and a nuisance—often with justification. But this drive was welcomed by everyone.

The fortunate thing about the drive is that there's no investment so you can't lose. You receive all material needed for selling of flags and sets with poles and



"In Every Home"

holders for window, porch or lawn. Prices range from \$2.95 to \$16.00. You can also sell large commercial flags of all kinds. You get exclusive rights to the program. This includes full instruction and texts for promotion, letters to organizations, publicity articles for your local paper, and sales ideas. Even your catalogs and receipts are printed with your own name at no cost.

We ran the kick-off of our drive with a band ceremony at Baker Park on March 30. Our local paper, *Coloma Courier*, took pictures. Local radio backed us up later. Under the direction of Mrs. Delbert Story, our chairman, Joseph Walton, our commercial flag chairman, and Mrs. Cecil Eltzroth, our publicity director, we made this a real patriotic community effort. We held a meeting at which students in the band talked about the history, and how to honor and care for our national emblem. Mrs. Hugh Thompson mapped out the town for sales districts. Mrs. Ruth Wittenkeller, our school music director, participated and helped in every way.

+

In retrospect, some key facts came out of the drive:

In many small towns there is no store where you can buy a proper sized flag set.

As previously stated, our drive was regarded as a real community service. People were glad to be reminded to buy a flag.

TURN THE PAGE



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(1) September-October, with delivery of flags by November 11—Veterans Day.
(2) January, with delivery of flags for the February patriotic birthdays—Lincoln's and Washington's.
(3) March-April, with delivery of flags for Memorial Day and Flag Day, which follows.

In September, for example, a drive may bring the members into renewed activity earlier, help end the summer lay-off more quickly and get the band off to a good start for the school year. The fall, moreover, is the time when the band is much in evidence playing at games. So we ourselves will continue our effort with this in mind. We're even wondering, "How about flag sets for Christmas gifts? And house gifts when you go calling for dinner on Thanksgiving?"

The mechanics of the drive, even to the bookkeeping system, are supplied free to non-profit organizations.* Certain conditions are made in accepting applications—mainly, that the drive be conducted with dignity and proper respect for our national emblem—and always with full approval and support of the school authorities and community leaders.

From our experience as a new Band Boosters Club, we can also suggest that this U.S. Flag Drive is a good project to help solidify the organization.

Lincoln said, "The wood you chop yourself warms you twice." We say the same type of thing about selling Old Glory. The flag you sell helps you more than twice—once when you make the money for the sale, and from then on whenever you see it proudly flutter before a neighbor's home.

Coloma is known as "Michigan's Gladious City." We're going to make it Michigan's "Flag City," too. There will be a "Flag in Every Home" before we're through.

—MRS. CECIL ELTZROTH, secretary, Washington Band Boosters Club, Coloma, Michigan.

*Flag Fund Services, Louis M. Cottin, 619 Dartmouth St., Westbury, N.Y.

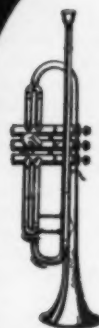


FERRIS INSTITUTE, Big Rapids, Michigan, at its annual Christmas concert, featured the dedication performance of "Ferris Fidelity," written for the college by Graham T. Overgard, professor of music education at Wayne State University, Detroit. Mr. Overgard (left) presents the original manuscript to Victor F. Spathelf (center), president, and Dacho Dachoff, the F.I. director of music. "Ferris Fidelity" is the first original alma mater song the college has adopted in its history of nearly 75 years.

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George Oscar Bowen

JUST before closing the January, 1958, issue of the JOURNAL for press, word was received and noted in the issue of the death of the magazine's second editor, December 3, 1957, at Tulsa, Oklahoma. Director of music in the Tulsa Schools, Mr. Bowen became director emeritus in 1947, and for the next seven years served the University of Tulsa as voice instructor and vocal music educator head, retiring in 1954. Nearly a half century of his 83-year life span was high-pointed by his dedication to his professional organization. He was president of the Music Supervisors National Conference (now the MENC) 1927-1928. Prior to and since that time he held various offices: He was editor of the JOURNAL from 1921 until 1928, succeeding the first editor, the late Peter W. Dykema. He was one of the organizers of the Southwestern Division of the MENC, and three times host to Southwestern biennial conventions held in Tulsa (1927, 1937, 1947).

Mr. Bowen first taught at Stamford, Connecticut, later at Northampton, Massachusetts. He joined the Conference in 1912, when he was supervisor of music in Yonkers, New York, and his first recorded participation is found in "Proceedings" of the 1913 meeting at Rochester, New York, where he presented a paper on "What Should be Taught in the Normal School." From Yonkers he went to Flint, Michigan, and thence to the University of Michigan, Ann Arbor. There he conducted the office of the JOURNAL, carrying on in Tulsa, where he went in 1924, until he relinquished the editorship in 1928 to take the office of national president of the MENC. In later years he devoted much time to his special interest in the boy voice, organizing the Tulsa Boys Choir and the Tulsa Boy Singers. Both groups are still carrying on, but failing health forced him to give up his post as director in late 1957.



THE Music Educators National Conference has received from Karl Gehrkens a file of the magazine, *School Music*. The magazines are to be bound and included in the MENC permanent archives.

Founded in 1900 by P. C. Hayden of Keokuk, Iowa, and discontinued in 1933, *School Music* and its editor-publisher, Philip C. Hayden, had much to do with the development which led to the 1907 conference of music supervisors in Keokuk, where the MENC had its birth.

Mr. Gehrkens, now living at his home in Elk Rapids, Michigan, served for many years as professor of music education and head of the department at Oberlin College Conservatory of Music. He is a past president of the MENC (1923), member of the executive committee (1930-1932) and member of the Music Education Research Council several terms. A keen student and philosopher, a prolific writer, author of several books, one of his many contributions in this field was through his service as editor of *School Music* after the death of its founder until the magazine was withdrawn from publication.

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Crowder

JOHN B. CROWDER, whose death October 12, 1957, was reported in a brief note in the November-December JOURNAL, made many contributions to musical developments in America. He gave many years of service to the Music Teachers National Association in various official capacities, including the presidency. He also held offices in the National Association of Schools of Music and the National Association of Music Executives in State Universities.

His first love was piano; he had three years of study in Vienna with Hans Weisse and Mme. Malvonia Bree and gave many recitals besides appearing with several symphony orchestras. But teaching commanded his attention. Before he was appointed Dean of the College of Fine Arts at the University of Arizona in 1951 he had been for twenty-two years at Montana University, Missoula—the first ten as professor of music. From 1939 until he resigned to go to Tucson he was Dean of Montana U. College of Fine Arts.

Noteworthy was his part in the MENC five-year class piano instruction project, to which, as Northwest Division chairman, he made significant contributions in his Division area and through utilizing his own institution at Missoula as a laboratory, as well as by contributing to the publications prepared by the National Committee*, several of which are in current use.

In the University of Arizona MENC chapter picture which heads the *Collegiate Newsletter* in the January issue you will find Dean John Crowder with the group of students and faculty members. The picture was received at the MENC headquarters office just before the telegram which brought news of the Dean's unexpected and untimely death.

*MENC Committee on Class Piano Instruction —1946-1951: Raymond Burrows (deceased), chairman; Division chairmen: Fay Templeton Frisch, Eastern; Leah Curnutt, North Central; John B. Crowder (deceased), Northwest; Polly Gibbs, Southern, vice-chairman; Charlotte DuBois, Southwestern.



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Since its inception and including the current appointments, seventy-five retired professors have been selected by the Foundation's Division of the Humanities to receive one-year teaching awards provided jointly by the Foundation and the host colleges. Following the year of award, a majority of the professors have been in-

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In making selections of individuals, the Foundation's Humanities Committee searches for a quality of teaching which is broad and concerned with human values. A majority of the appointments have been in the arts, history, languages and literature, philosophy, religion and the social sciences, but professors in other fields such as mathematics and the natural sciences may also be included.



And Congratulations to You!

Dear MENC Friends: Since I am no longer actively engaged in the field of music education, will you please remove my name from the membership rolls. My association with the MENC has stretched over a number of years, and I am indeed happy to say I have found the organization progressive and extremely helpful to me as a busy teacher of public school music.

—CELIA TOWER, 126 Simpson Street,
Morgantown, West Virginia.



OBERLIN, OHIO. David R. Robertson (left), director of the Oberlin College Conservatory of Music, and Dr. Eberhard Preussner (right), representative of the Mozarteum (Academy for Music and Allied Arts), Salzburg, Austria, discuss details of Oberlin's Salzburg Plan. Under this plan, one hundred Oberlin Conservatory juniors each year will study for two full semesters at the world-famous Mozarteum, then return to Oberlin for their senior year. Cost of the Salzburg year—trans-Atlantic transportation, room, board, tuition, fees—will be no more than that for an equivalent year spent on Oberlin's campus.

Dr. Preussner spent two weeks at Oberlin last November to work with Director Robertson on the plan.

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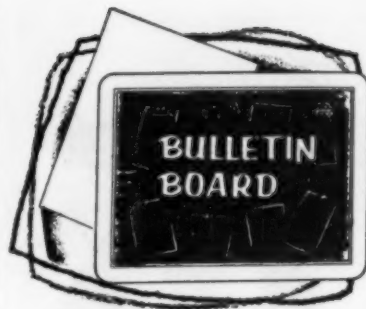
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NATIONAL LIBRARY WEEK, March 16-22, 1958, sponsored by the National Book Committee, is a program to make people "word-conscious and reading-conscious" for at least one week of the year. National Library Week is actually "national reading week," because it embraces books, magazines and newspapers. The need for such intense promotion is evidenced by a statement that a 1955 Gallup poll survey revealed that 60 percent of adult Americans had not read any book except the Bible the previous year.

MTNA CONVENTION. The Music Teachers National Association, East Central Division, held its Third Biennial Convention, February 16-19, 1958, at the Hotel Nicolet, Minneapolis, Minnesota. "Ensemble" was the general theme of the convention. The University of Minnesota chorus of 250 voices presented the rarely heard Beethoven "Mass in C," Opus 86, and the University's opera workshop gave excerpts from Copland's "The Tender Land." The program of the convention, in addition to recitals and performances, included workshops, demonstrations, lectures and discussions. In charge of publicity arrangements is Paul Swann, second vice-president, East Central Division, Music Teachers National Association, P. O. Box 7, Decatur, Illinois.

TRI-STATE MUSIC FESTIVAL. The 26th annual Tri-State Music Festival for orchestras, bands, choruses, drum corps, ensembles and solos, will be held May 1-3, 1958. March 18 is the deadline date for applications for membership in the Tri-State Orchestra, Band or Chorus, and April 1 for participation in the Festival.

Last year nearly one thousand outstanding students from 18 states were selected to participate. Correspondence concerning the Tri-State Music Festival should be addressed to Milburn Carey, Manager, Box 2068, University Station, Enid, Oklahoma.

SONG OF DEMOCRACY, which was commissioned last year by the National Education Association in honor of the Centennial Observance of the NEA, is now recorded on Mercury Records. The recording is played by the Eastman-Rochester Orchestra and Chorus under the direction of Howard Hanson, the composer of "Song of Democracy." MENC members and MEJ readers will recall that this song had its world premiere in Washington, D. C., on April 9, 1957, in commemoration of the 100th Anniversary of the NEA and the 50th Anniversary of the MENC; was one of the centennial festival features at the NEA convention in July, 1957.

"NACK-WAPPY." The fall bulletin of the National Association of College Wind and Percussion Instructors gives a good picture of this organization of 100 members who represent a cross section of the finest college and professional talent from all sections of the country. The Bulletin is published several times a year as the official organ of NACWPI and distributed to the membership upon payment of \$4.00 dues per year. The national chairman is Frank W. Lidal. Earl Boyd, Eastern Illinois University, Charleston, is editor of the Bulletin.

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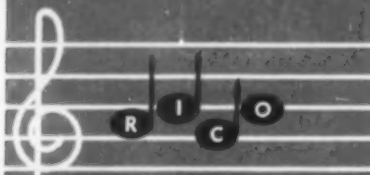
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MUSIC FOR YOUNG PEOPLE. Three films designed to "familiarize young audiences with families of instruments and their voices, teach basic musical concepts, further the appreciation of good music and inspire students who plan to, or already play, instruments" have been announced by NET Film Service, Indiana University, Bloomington. The films:

"The Elements of Composition" (27 min., b&w). Defines and explains melody, harmony, rhythm, and counterpoint to a young audience. Each element is illustrated by the New York Woodwind Quintet.

"Percussion, the Pulse of Music" (12 min., b&w). Describes and demonstrates the sounds, manner of playing and uses of representative percussion instruments. A young audience, led by members of the New York Percussion Trio, illustrate that organized clapping can be music.

"Introducing the Woodwinds" (23 min., b&w). Describes and illustrates the musical characteristics and operating principles of the instruments of a woodwind quintet. Members of the New York Woodwind Quintet introduce a young audience to the flute, piccolo, bassoon, oboe, clarinet, and the French horn.

Produced by Arts and Audiences, Inc., non-profit organization, for Indiana University Educational Television and Radio Center.

HOFFMAN PUBLICATIONS. The Educational Music Bureau, 30 East Adams Street, Chicago 3, Illinois, has in recent months become sole selling agent for the Raymond A. Hoffman publications, handling all sales, wholesale as well as retail, from the address in Chicago. Any correspondence concerning publications, however, should be addressed to The Raymond A. Hoffman Company, 1615 Briggs Avenue, Wichita 3, Kansas.

E. R. MOORE COMPANY offers a free folder describing effective ideas for raising funds for purchasing choir gowns. One of the suggestions describes a "progress chart." A kit containing the necessary "props" to execute this plan is also available from Moore. Each kit carries a cardboard chart with outlined spaces coinciding with the number of choir robes needed. Gummed stickers, each picturing a robed chorister, are placed in the outlined spaces on the chart as the cost of each choir robe is reached. A banner with the words, "Our New Choir Robes—How we're doing," is placed above the chart to catch the eye of prospective donors. The plan is highly successful in stimulating interest in the choir, and in inspiring contributions to its support.

Thirty-eight other plans are described in the folder, which may be obtained by writing to E. R. Moore Company, 932 West Dakin, Chicago 13, Illinois, or if nearer to either of the following addresses: 268 Norman Ave., Brooklyn 22, N. Y. Moore of California: 1641 N. Alessandro St., Los Angeles 26, Calif.

STAFF BULLETIN. One is impressed by the November 1957 "Monthly Musical Notes" bulletin issued by the Music Department of the New Rochelle, New York Public Schools for all members of the music teaching staff, which is quite worth looking into. Contents include a calendar of musical events for ensuing weeks and four pages of suggestions for the teachers under such headings as "Routine in Teaching Music," "Music Activities," "Music Specifics," "Instrumental Class Lessons," "Help to Insecure Singers," etc. MENC members who would like to see a copy of the bulletin should write to Clement A. Barton, director, music education department, New Rochelle, New York.

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HUGH ROSS has been named musical director of the National Chorus of America, Julius Bloom, chorus administrator, announced in December. Mr. Ross succeeded Edwin McArthur as head of the chorus. One of the country's leading choral conductors, Hugh Ross has acted as permanent conductor and music director of the Schola Cantorum in New York for almost thirty years, has headed the choral department of the Berkshire Music Center, Tanglewood, Massachusetts, and directed choral music performed by the Boston Symphony Orchestra. In the winter he directs opera and choral performances at Manhattan School of Music, New York, where he is a member of the faculty.

The National Chorus, headed by Mr. Ross, started in January on a special tour of eastern colleges, and will wind up with a tour of major cities in the spring.

INTERLOCHEN PROGRAMS. Three hundred twenty-seven programs were presented at the National Music Camp during the 1957 season. The performances included concerts, recitals, broadcasts, telecasts, dramas, operettas, dance programs, class demonstrations, exhibits, etc. Published in a 126-page book with other 1957 camp data, the compilation is not only a valued record of achievement for the campers, staff members and friends, but affords a useful information source for anyone concerned with music and related arts. NMC winter address: Ann Arbor, Mich.

AUDIO-VISUAL CATALOG. The eighth annual (1958) edition of the Children's Reading Service Audio-Visual Catalog (Annotated List of Phonograph Records), edited by Warren S. Freeman, presents approximately 1000 carefully chosen phonograph records and filmstrips from many manufacturers. Listings, arranged by subject area, cover instrumental music for listening and rhythmic, kindergarten through grade 3; instrumental, vocal, and choral music, grades 4-12; symphonies and concertos, folk music, square dances, as well as language arts, social studies and science.

The Rhythm Band Instrument section introduced in last year's edition is being featured again in this buying guide.

Teaching aids listed in this catalog may be secured from the central ordering service of the Children's Reading Service Audio-Visual Department. Copies of the new catalog are available free to teachers, librarians, principals, or superintendents, if requested on official letterheads; otherwise 25c in coin or stamps.



YOUTH SYMPHONY. According to Henry Bruinisma, chairman, Music Department, Southern Illinois University, Carbondale, the University has expanded its music department with a youth symphony composed of forty members, conducted by Carmine Ficocelli. Mr. Ficocelli, as announced in a previous issue of MEJ, is associate professor of music at Southern Illinois and also director of the Southern Illinois Symphony Orchestra.

Stop in at booths 73-74, and browse through the works of these music educators and composers

IN THE

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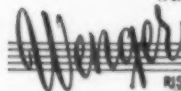
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INDIANA University School of Music has announced a \$1,000 contest for symphonic composition. The prize is being donated by Mr. and Mrs. Herbert B. Luria of New York City. The contest is open to all composers in the United States regardless of national origins and to American composers living abroad. The prize-winning composition, not to exceed fifteen minutes, and with preference given to works which reflect the spiritual ideals of America, will receive a premiere performance at Indiana University. Deadline for entry is December 1, 1958, and the winner will be announced before January 15, 1959. Contest judges are Roy Harris, Thor Johnson, Jay Harrison, Tibor Kozma, and Frank St. Leger. Entries are to be submitted to Luria Award, Indiana University School of Music, Bloomington, Indiana. Each composition must be signed with a nom de plume.

BMI AWARDS. Broadcast Music, Inc., on December 10, 1957, honored songwriters and music publishers from twelve states for producing songs that attained national popularity in 1957. Robert J. Burton, vice-president in charge of domestic performing rights for the music licensing organization, presented the citations at BMI's Sixth Annual Awards Dinner at the Hotel Pierre, New York City. A total of forty-six songs received citations "in recognition of the great national popularity" they attained. For further information on names of publishers and songwriters and titles of songs, write to Broadcast Music, Inc., 569 Fifth Avenue, New York 17, New York.

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SINGER OF THE YEAR. Beth Ann Hood, contralto, New York City, won the third annual "Singer of the Year" award of the National Association of Teachers of Singing. Finals of the contest were held at the Hotel President, Kansas City, Missouri, during the NATS annual convention, December 27-30. Judges were Mme. Anne Roselle, soprano, and Ralph Errolle, tenor, former leading singers of the Metropolitan Opera, and Mme. Sonia Sharnova, contralto, former leading member of the Chicago Opera.

CASELLA PIANO COMPETITION. The Music Committee of the People to People Program announces that the Fourth International Alfredo Casella Piano Competition will be held in Naples, Italy, April 15-23, 1958. Prizes offered are 1,000,000 Italian lire or \$1,600.00. Deadline for application is March 31, 1958. Participation is open to pianists of any nationality who are between the ages of 15 and 32 years at the time of application. Those desiring to enter the contest should notify in writing the Academia Musicale Napoletana (Naples Music Academy), Segreteria Concorso Internazionale "Alfredo Casella," Largo Giulio Rodino n. 29, Naples, Italy. For further information concerning the contest write to: Music Committee of the People to People Program, P. O. Box 383, Charleston, West Virginia.

MSU AWARD. On January 8, Isler Solomon, conductor of the Indianapolis Symphony Orchestra and a member of the Michigan State University faculty since the age of eighteen, received the University's Award for Distinguished Service. The award was presented to Mr. Solomon by Roy Underwood, head of the division of fine arts, MSU, for "outstanding contribution to American culture and leadership in the performance of American music." The presentation was the first to a musician since Howard Hanson was honored in 1955 during the MSU Centennial celebration.

H. N. WHITE KING PIN AWARD is a handsome gold pin in the shape of a crown containing the words "King Pin Award" offered by the H. N. White Company, manufacturers of King, Cleveland and American-Standard musical instruments. The pins, available without cost to all band directors through authorized King dealers, are designed for first chair students, contest winners and others who display unusual interest or talent for music. Details can be worked out by band directors to fit their own programs. Band directors are invited to contact the King dealer in their area or write direct to the H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.



VOTE HERE. The improvised and sturdy ballot box provided by the Election Board at the 1957 MENC Northwestern convention, Boise, drew laughs, and helped draw out the vote. Russel Schwejda of Casper, Wyoming is punching a hole in the badge of Rex Yocum, Lusk, Wyoming—traditional MENC procedure which indicates the wearer has deposited his ballot. This method of identifying the "has voted" member serves several good purposes. Besides being a simple and quick system in operation, it provides opportunity for the election clerk to inspect the voter's badge, which he must do to certify the paid-up membership status of the member; the quite visible hole testifies to all and sundry that the badge wearer has performed his voting duty; it reminds the member who has not voted that he should cast his ballot for his favorite candidates. Thought and talk about the election are stimulated by the conference. Initiate's question: "What's

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the hole for?" Even the good natured bantering among the punched and unpunched has led to wholesome discussions of important issues among veteran members.

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Page 90

Why I Never Got Very Far with Clarinet

E. MERITUS

CLARINETS, with their shiny overlays of keys, buttons, levers and bars, always fascinated me. So did clarinet players—particularly my teacher who had a neat way of hiding the mouthpiece and reed in his over-sized Van Dyke beard. I always thought this concealment of the business end of the beginning operation that produced the lovely, pungent sound I admired so much was the real reason I couldn't seem to get the initial action required to produce the tonal results I craved. I gave up, sold my clarinet and four others, and organized a clarinet quintet, of which I was only the founder and not a playing member. My teacher took over with fair success, unquestionably augmented by his acquiescence to the suggestion that he trim his beard oftener.

Teacher said the real reason for my own inadequacy with the instrument was the fact that the clarinet was too complicated, mechanically and tonally, for one of my vast indifferences to mental or physical effort. I admit nothing, except that I never could make a go of the clarinet. This involved no special discredit to the instrument, as I was equally unproficient with a cello and a flute. I could do fairly well with the bass viol, much needed for our family orchestra, where I got along pretty well, the music we used being of the kind where mostly the bass violist

Jan. 1, 1957

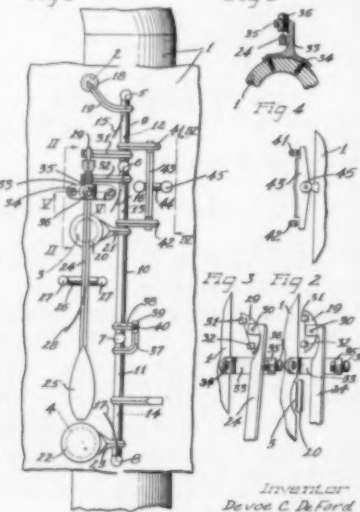
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Fig 1

Fig 5



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only had to play now and then and count two or something.

Anyway, or be that as it may, I am now able to present a diagram of reasons why I never got very far with clarinet. It is quite understandable that I am glad the detail is so complete I don't have to explain it to myself. Thanks to H. & A. Selmer, Inc. for the illustration and de-

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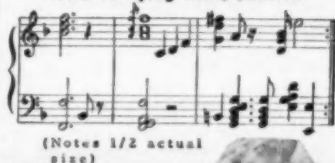
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tails—presented here with slight apology for facetious treatment of an instrument I still love and still can't play very good.

It seems that the Selmer Company has a device for eliminating "burbles." This is a different kind of burble than the French horn kind, which I know about too, but that will be the subject of another essay.

Last year patent No. 2,775,915 was granted to Selmer for a new woodwind register key mechanism that eliminates "burbles" and, among other important features, compensates automatically for uneven swelling of tone hole pads. The new unit is now in production and is being used on the company's Bundy line of alto and bass clarinets. Developed by Devoe C. DeFord, former Selmer engineer, the new mechanism requires fewer parts than former constructions, yet it adds to the accuracy of results and withstands relatively rough treatment of the instrument.

"The basic feature of the new mechanism," says the press release, which accompanied the diagram, "is a small, free-floating beam rocker which inter-connects the vent hole and B-flat hole coverings. This connection instantly follows the player's action, allowing only the correct hole to be opened. Because the new rocker lever is free-floating, it compensates automatically for swelling of register key and B-flat key pads.

"A major problem inhibiting the development of maximum-efficiency key mechanisms for woodwinds has been the construction of a truly effective unit for controlling tone holes just below the instrument's mouthpiece or neck. With many key mechanisms of the past, a clarinet's register hole would be open for a fraction of a second while the B-flat tone hole was also open. Such undesired double action causes a false tone, or 'burbles,' when the instrumentalist changes from one note to another.

"The positive and instantaneous action of the new Selmer key mechanism prevents the opening of any undesired tone hole, even during the most rapid passage work, the company says."

In spite of what my teacher said about my mental inertia I could keep up with the technical details of all this. And my admiration for clarinets, clarinet players and clarinet makers reaches an even higher level.



SOUTHERN BAND DIRECTORS' CONFERENCE was held on the campus of Louisiana State University, February 27-March 1, under the joint sponsorship of the University Bands Department and the State Department of Education. The Eleventh Annual Survey of Band Literature was held in conjunction with this conference. Highlight of the meeting was the organization of the First Southern Band Directors' band made up of instrumental music teachers from the southern states. Glenn Cliff Bainum, director emeritus, Northwestern University Bands, and Harold L. Walters, well-known composer and arranger, conducted clinic sessions. The LSU Concert Band, L. Bruce Jones, Director, led reading sessions of new band literature and presented a pops concert with guest conductors and soloists. In addition, a select band of outstanding high school musicians from East Baton Rouge Parish performed. These three bands offered a cross-section of instrumental activities at the professional, college and high school levels.

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THE MUSIC TEACHER AND PUBLIC RELATIONS. A Report of the Com- mittee on "Public Relations in Music Education." Edward J. Hermann, editor. (Washington, D.C.: The Music Educa- tors National Conference), 1958. \$1.00.

An advance copy of this newest publication of the Conference creates a most favorable impression. It is well written, its format is in keeping with its title, and the whole reflects a sound and wholesome point of view. It must be admitted in all sincerity that some of our more enterprising music educationists may have, at times, interpreted public relations as the equivalent of super-salesmanship. The committee is to be strongly commended for pointing in a clear-cut exposition of the subject an educationally defensible and soundly reasoned position on the matter of public relations. This report deserves wide circulation and thoughtful reading.

THE CONCERT GOER'S ANNUAL. Ed- ited by Evan Senior. (New York: Doubleday and Co., Inc.), 1957. 168 pp. \$6.00.

The "Concert Goer's Annual" is the first number of a projected yearly survey of concert seasons throughout the world. It contains also a number of special articles pertaining to current musical life. The difficulty with attempting to cover the entire world in a limited number of pages in this day and age leads to a certain superficiality of treatment and the omission of certain important segments of present day musical life. In spite of this the reader will find many of the twenty-two essays by critics, performers, and conductors of considerable interest. Noteworthy in this connection is the essay entitled "Youth and Music" by Sir Robert Mayer, which depicts an interesting development in European music education. Others include "Concert Life in the Soviet Union," "A 'United Nations' of Music," "Toscanini—Some After Thoughts," "Crashing the Sound Barrier," "The Problem of Televising and Broadcasting Music"—to mention but a few in order to give the reader some idea of the flavor of this annual review.

THE LISTENER'S MUSICAL COMPAN- ION. By B. H. Haggin. (New Bruns- wick, New Jersey: Rutgers University Press), 1956. 328 pp. \$6.00.

This is an engaging book. One has no doubt as to the author's opinions, judgments or interests. He is perfectly frank about them and if they differ from those of somewhat more sedate critics that, says he, is to be expected, for Mr. Haggin maintains, "I am bound to report what I hear; and the reader is free to find what I say to be true or not true for him. That is our relation in this book." But whether or not the reader agrees he will most certainly find the writer infectious and often illuminating. There is an introduction on the function of the critic, sections on the meaning and structure of music, discussions on the principal composers and their works, a chapter on jazz, another on performance, a further discussion of music criticism and, finally, a stimulating section containing notes on recorded performances up to December of 1955.

A DICTIONARY OF HYMNOLOGY: Setting Forth the Origin and History of Christian Hymns of All Ages and Nations. By John Julian. Second edi- tion. (New York: Dover Publications), 1907 (1892), xviii, 1768 pp. Two-vol- ume set, \$15.00.

This definitive work on hymnology has long been out of print. Dover Publications reissued it in 1957 and made it once more available. "A Dictionary of Hymnology" is a truly impressive accomplishment. It ranges over almost every conceivable aspect related to its field of study—hymn texts, composers, forms, types, styles, nationalities, and information on the periods in which these hymns were written. It includes over 15,000 entries and a 200-page first-line index of over 30,000 English, American, German, Latin and other hymns. There are also lengthy sections on breviaries, carols, psalters, sequences, children's hymns, and public school hymn-books up to the date of its copyright. One could spend many a fascinating hour perusing the wealth of material found in the pages of these two volumes. It is only to be regretted that the reprint does not include the period from 1907 to 1957.

THE HANDICAPPED AND THEIR RE- HABILITATION. Harry A. Pattison, M.D., editor. With Introduction by Major General Melvin J. Maus. (Spring- field, Illinois: Charles C. Thomas, pub- lisher.) 944 pp. No price listed.

Among the contributions of forty-four co-authors to this rather formidable text one notes with interest that there is included a section on music therapy by Esther Goetz Gilliland. Mrs. Gilliland has long been active in the Music Educators National Conference and was editor of the 1951 Book of Proceedings of the National Association for Music Therapy.

There has been an increasing interest manifested in the rehabilitation of the handicapped not only by those in the medical profession, in education, and in public welfare, but also upon the part of a good many music educators as well. The use of music in therapy is only one small part of a much larger and more complex problem. In order to understand the role and function of music with the handicapped it is essential that other phases of the problem be understood as well. This symposium will prove invaluable in providing a workable knowledge of what is being done in the rehabilitation of the handicapped for any individual interested and concerned with the role which music might play in the process.

MUSIC IN YOUR LIFE. By Delos Smith. (New York: Harper & Bros.), 1957 (1953). xii, 272 pp. \$3.95.

Written in popular vein, this series of short, intimate portraits of forty-six composers, from Palestrina to Gershwin, first appeared in Woman's World. The author, a professional newspaper man with a penchant for music, has provided the reader with a description of four centuries of music life as typified by the leading creative musicians of the time.

HANDBOOK FOR APPLIED MUSIC GRADES 7-12. (Albany, N. Y.: Bureau of Secondary Curriculum Development —New York State Education Depart- ment), 1957. 183 pp. No price listed.

The Handbook for Applied Music Grades 7-12, designed to accompany the recently published Syllabus in Music Grades 7-12, describes the administration and teaching of applied music in the secondary school. It contains noteworthy graded lists of materials for keyboard, string, wind, and percussion solo instruments together with recommended music for vocal and instrumental ensembles. The listings were prepared by more than fifty music teachers in the state of New York. They were then critically evaluated and revised by nine distinguished professional musicians and music scholars. The Handbook represents one of the most carefully prepared graded classifications of materials currently available.

THE MARCH KING AND HIS BAND. The Story of John Philip Sousa. By Kenneth Berger. (New York: Exposition Press), 1957. 95 pp., \$3.00.

Band directors everywhere will welcome this warm account of a man who was so much a part of the American scene at the turn of the century. Mr. Berger not only has captured the spirit of John Philip Sousa but has brought to light many interesting facts surrounding his career. Not the least important section are the appendixes which contain a complete list of Sousa's compositions, a roster of his bandmen, and a compendium of all Sousa band records.

A COMPREHENSIVE PROGRAM OF CHURCH MUSIC. By Federal Lee Whittlesey. (Philadelphia: The Westminster Press), 1957. 213 pp., \$3.95.

It is encouraging to witness during the past four or five years a renewed interest in the publication of books designed to help the church choir director and organist—a movement which unquestionably stems from a growing realization that music is and always has been an important part of the Christian worship service. Mr. Whittlesey's book is a welcome addition to this growing list. He discusses the ministry of music in Protestant worship, the organizing and training of church choirs, emphasizing the development of the multiple choir system, and the appropriate use of organ and choir in regular and special services. The author has had extensive experience in church work and his book reflects a practical knowledge of what is needed and how to develop it.

THE ADOLESCENT VOICE: A STUDY. By Helen Steen Huls. (New York: Vantage Press, Inc.), 1957. 61 pp., \$2.00.

The author's study of the adolescent voice is based upon many years of experience in working with junior high voices plus a survey of prevalent practices in general and choral music in sixty cities in twenty-seven states. The major problems pertaining to the development of the adolescent voice are stated, fundamental principles in the care of voices are outlined, and the whole closes with a chapter entitled "Some Constructive Suggestions" which is worthy of serious thought and consideration.

PAGANINI THE GENOISE. By G. I. C. de Courcy. Two volumes. (Norman, Okla.: University of Oklahoma Press), 1957. Vol. II—431 pp. \$12.50 per set of two volumes.

Readers of the first volume of this interesting and scholarly study of one of the most fascinating figures of the nineteenth century will welcome the appearance of the second. The author effectively corrects many of the misconceptions surrounding the Paganini legend and there emerges not only a new conception of the man but an important insight into certain aspects of music in the nineteenth century. Contains a list of compositions and an excellent bibliography. This marks the twelfth in a series of noteworthy publications on music by the enterprising University of Oklahoma Press.

THE FIGURE OF THE MUSICIAN IN GERMAN LITERATURE. By George C. Schoffeld. (Chapel Hill, North Carolina: University of North Carolina Press), 1956. xv, 204 pp. \$4.50 paper, \$5.50 cloth.

This study, based upon a doctoral dissertation, is intended to portray the role of the musician in German creative literature. With the exception of a ten-page introduction the investigation is limited to the nineteenth century and is discussed under four broad topical headings: Romanticism, Biedermeier and Poetic Realism, The Post-Wagnerian Age, The Age of Musicology. Substantial fare is provided here for those who would like to add some meat to the bill of fare in "general education."

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MAN AND HIS MUSIC: THE STORY OF MUSICAL EXPERIENCE IN THE WEST. Vol. III, The Sonata Principle (from c. 1750). Vol. IV, Romanticism and the 20th Century (from 1800). By Wilfrid Mellers. (Fair Lawn, New Jersey: Essential Books, Inc.), 1957. Vol. III, 237 pp., \$7.00. Vol. IV, 236 pp., \$7.00.

Wilfrid Mellers is both a musical scholar and a composer. His scholarship is sound but never pedantic; his fund of knowledge stems from an intimate acquaintance with music itself yet it is couched in a language which is easily understood by the layman. As a composer he is primarily interested in the evolution of musical structure and the contribution which individual composers and their works made to the development of musical style and form. All this adds up to a history of music which is somewhat different from others of its kind. One will find here no cataloguing of composers' names and their major and minor works. Nor will one discover much concern with the relation of music to political and economic forces in society. Yet if one believes that the study of musical history should be couched in and fortified by a study and analysis of music itself, these two volumes will prove of major importance. There are numerous analyses of individual works, many musical examples, and excellent illustrations.

"The Sonata Principle" traces the development of the sonata form from Haydn to Mahler and Bruckner. Part II covers the origins of opera to the close of the nineteenth century.

Part I of "Romanticism and the 20th Century" stresses the growth, flowering and decline of nationalism. Part II, entitled "Introspection and Isolation," ranges from Schubert to Charles Ives.

Rather than treat the whole of music history chronologically the author traces the development of certain movements and ideas through to their logical conclusion. This makes good sense. It will, in the hands of students, lead to better understanding of the logic of musical development and, we are inclined to believe, to a sounder musical insight and musicianship.

MUSIC: A DESIGN FOR LISTENING.

By Homer Ulrich. (New York: Harcourt & Brace), 1957. 438 pp. A **STUDENT MANUAL FOR MUSIC: A DESIGN FOR LISTENING.** By Homer Ulrich and Bryce Jordan. (New York: Harcourt and Brace), 1957. 132 pp.

There seems to be no end to the long list of books for the listener to music which is appearing in ever-increasing numbers. Many of these are first-rate. The Ulrich opus can be included among the better efforts to enrich the understanding of the layman. It is large, complete, clear in organization, thorough to the extent that it is possible to be thorough in a book of this type, and reliable in its information. The workbook provides a useful addition which many teachers may or may not welcome depending upon their habits of teaching and point of view.

SELECTIVE MUSIC LISTS. Instrumental and Vocal Solos—Instrumental Ensembles. (Washington, D. C.: National Interscholastic Music Activities Commission, NEA Bldg., 1201 Sixteenth St., N.W.), 1957. 95 pp. \$1.50.

The lists of materials published periodically by NIMAC are eagerly awaited by teachers of instrumental and vocal music over the country. The music listed in this booklet is intended to suggest worthwhile literature for use by both students and teachers. The titles cover almost every conceivable classification of solos and ensembles graded in difficulty from one through six. The Selective Music Lists was prepared by many teachers in the schools in the various divisions of the Music Educators National Conference during the period when Arthur G. Harrell, Wichita, Kansas, served as president of NIMAC.

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FOLKLORE OF OTHER LANDS: FOLK TALES, PROVERBS, SONGS, RHYMES, AND GAMES OF ITALY, FRANCE, THE HISPANIC WORLD AND GERMANY. By Arthur Selvi, Lothar Kahn, and Robert Soule. (New York: S. F. Vanni), 1956. 279 pp., \$5.00.

Those general music teachers who are looking for fresh material to enrich their units of study in the culture of other nations will find much of interest in this unusual compilation. It contains a brief history of folklore, introductory notes on the history and geography of the world areas covered, 64 folk tales, 461 proverbs, 120 nursery rhymes, riddles and children's games, and 60 folk games. It is interesting to note that the original language and the English translation of rhymes, proverbs, and songs appear side by side in the text. The melodies for folk songs quoted appear in manuscript form. The book includes a noteworthy bibliography.

LEARNING TO LISTEN: A HANDBOOK FOR MUSIC. By Grosvenor Cooper. (Chicago: University of Chicago Press), 1957. 167 pp. \$3.75.

Growing out of a course entitled "Humanities I" given at the University of Chicago, this text is in reality the result of consultations and discussions with a number of staff members who cooperated in the development of the course. Although "Humanities I" embraces art and literature, no evidence of this relationship appears in the contents of this text. Chapter titles are: Rudiments, Movement, Harmony, Form, Color, Style, Common Procedures and Types, Scales. There is a musical supplement and a glossary-index.

THE CHOIR SCHOOL: A LEADERSHIP MANUAL. By Linden J. Lundstrom. (Minneapolis: Augsburg Publishing House), 1957. 84 pp. \$1.75.

Instruction in music in the Christian world has deep and abiding roots in the choir school. This interesting little volume sketches out this development in brief detail and then proceeds to discuss the organization and development of choir schools as a legitimate activity in religious education. In view of the present widespread growth in private and parochial schools, attention to this aspect of music education may prove of real interest to music educators.

ELEMENTARY SCHOOL ADMINISTRATION. By Peter Palmer Mickelson and Kenneth H. Hansen. (New York: McGraw-Hill Book Co.), 1957. 335 pp. \$5.25.

This text deals with the responsibilities of the principal in the over-all management and organization of the elementary school, his more specific obligations for educational leadership instruction, curriculum development, teaching-learning materials, and pupil personnel. The remainder of the book discusses special problems of the administrator—utilizing community resources, working with parents, improving staff relationships, administering school services, improving the instructional plant and understanding the administrative process. Since, in American public education, present concepts of educational practice so frequently have resulted from initial experimentation in the elementary school which later infiltrated, so to speak, into the secondary school and college, an understanding of administrative policies employed on this level not infrequently gives an advance clue to likely changes that may occur in other situations and under different conditions.

A GUIDE TO MUSICAL ACOUSTICS. By Harry Lowery. (London: Dennis Dobson), 1956. 94 pp. 7/6d.

A brief treatment of those scientific principles which lie behind the art of music. Written in non-technical language and designed to interest the student and practicing musician. Includes a sample examination and a short bibliography.

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INSTRUMENTALISTS' HANDY REFERENCE MANUAL: FOR TEACHERS, DIRECTORS, AND STUDENTS. By Clarence V. Hendrickson. (New York: Carl Fischer, Inc.), 1957. 96 pp. \$1.25.

In handy vest-pocket size this little booklet contains fingering and trill charts for all instruments of the band and orchestra. Included also are thirteen basic rudiments for snare drum, a transposition chart and a table of the practical playing ranges of the various instruments.

MUSIC THE LISTENER'S ART. By Leonard G. Ratner. (New York: McGraw-Hill and Co.), 1957. 375 pp. \$7.50.

Books on music appreciation are appearing in such plentitude that one is inclined to wonder whether or not the market may not be in danger of becoming over-supplied. Many of the newer books are excellent; some have unique features which distinguish them from the average. Such a book is this one by Leonard Ratner. It is well-designed and well-written. It is scholarly, pedagogically sound, and makes pertinent observations concerning parallel movements in the other arts. The graphic charts are abundant and unique in their clarity. The brief summarizations of each period and style help to cinch up the discussion and to drive significant issues home. This book is well worth examining by all teachers of courses in music understanding on both the secondary and college levels.

THE BEAUTIFUL IN MUSIC. By Eduard Hanslick. Translated from the German by Gustav Cohen with an Introduction by Morris Wetz. (New York: The Liberal Arts Press), 1957. 127 pp. Paper edition \$0.80.

A classic work in the field of aesthetics of music which has for some time been out of print, this study, written in 1854, has had an enormous influence upon musical thinking during the past century. It forms the backbone of Max Schoen's more recent work "The Understanding of Music." It still is important as one of the best available introductions to the subject of musical aesthetics.

CREATIVE DISCIPLINES (Explanations of Awareness), by Toska Tolces (Porters Landing, Freeport, Maine: The Bond Wheelwright Company), 115 pp. \$3.50.

The author of "Creative Disciplines" purports to demonstrate her conviction that every student is capable of creative work if provided with the tools of an art or craft and trained in their use. Dr. Tolces, as the title suggests, stresses self-discipline and unremitting toil as essentials toward realization of the goal—a formula hardly new in the annals of creative activity, but one which endures repetition without damage.

To illustrate her theme, the author quotes at length, albeit rather at random, from the writings of a selected galaxy of great artists of the past in the belief that their words may arouse awareness of the requisites of mastery—of the role played by inspiration, industry, example, in the evolution of an artist.

Exemplifying her *modus operandi* in her own teaching, Dr. Tolces shows adherence to her ideas and offers letters from former students in proof of the success of her methods. She also presents a minutely detailed account of the day-by-day progress of a ten-year-old piano pupil under her system of guidance.

Whether sympathetic or otherwise to the contents of this book, the reader is bound to experience a *soupeon* of—shall we say—confusion due to the gamut of expression involved, ranging as it does from the airiest flights of fancy to realism utterly mundane. However, should he survive the opening paragraph and continue to the final page, he will not deny the writer's ebullient determination to imbue the student mind with her conception of "dreams" and their implementation.—E.S.B.

OCCUPATIONAL INFORMATION: WHERE TO GET IT AND HOW TO USE IT IN COUNSELING AND TEACHING. By Robert Hoppock. (New York: McGraw-Hill Book Co., 1957. 534 pp. \$6.75.

The first six chapters of this book identify the kinds of occupational information that counselors need and suggest where to find it and how to appraise, classify and file it. There then follows a discussion of theories of occupational choice and the use of occupational information in counseling. The final chapters suggest ways in which occupational information may be presented to various types of groups ranging from the elementary grades through to adulthood. No special references are made to music, but some understanding of the principles outlined in this book may prove helpful in reaching a mutual understanding with guidance officers.

PHYSICS AND METAPHYSICS OF MUSIC AND ESSAYS ON THE PHILOSOPHY OF MATHEMATICS. By Lazare Saminsky. (The Hague, Netherlands: Martinus Nijhoff), 1957. 151 pp. No price listed.

This curious summary of the philosophical concepts of the well-known composer, conductor and writer, Lazare Saminsky, is not easy of approach. Concerned, among other things, with the Ever Present, the Major Self, the Minor I, the Only Existent the author's metaphysics may probably appeal to those who revel in the subliminal world, who would "graze the beyond" seeking "the direction of the outer flux of Being" only to discover that "nothing exists but absolute simultaneity." Lost in the Physics and Metaphysics of Music we did not feel it quite safe to venture into the next section—Essays on the Philosophy of Mathematics.

KEYBOARD HARMONY AND IMPROVISATION. By Maurice Lieberman. (New York: W. W. Norton & Co., Inc.), 1957. 381 pp. 2 vols. \$3.95 each.

Though keyboard application is essential to harmonic understanding there are relatively few new keyboard harmony texts. Professor Lieberman's book is designed to meet this need by offering a well organized and comprehensive course dealing with diatonic harmony, "next related modulations, non-harmonic tones, harmonization, improvisation, transposition and elementary form." The author states that neither harmonic background nor a supplementary text are required by the prospective student.

The book consists of two volumes, one for each semester, designed for college classes meeting twice weekly, and also for conservatory, private or high school classes as well. Though rather a conventional text, it has been carefully planned for and tested in the classroom. Unfortunately, the author did not follow the current trends of using real music for both drill and illustrative material, nor of introducing modulation early, but otherwise the book is up-to-date and practical, and should meet contemporary needs.—Howard A. Murphy

MUSIC BOXES, THEIR LORE AND LURE. By Helen Hoke and John Hoke. Illustrated by Nancy Martin. (New York: Hawthorn Books, Inc.) \$10.00.

Here is a fascinating history of the music box. Complementing the sparkling text are charming photographs and full-color illustrations and "The Music Box Sampler," a 10-inch Microgroove 33½ RPM record of authentic music from some of the world's most famous and intricate music boxes and some "not quite music boxes."

One who has this interesting book and record will agree with the paragraph on the jacket which says "Providing a thread between the past glory of the music box and its present revival, this volume is a choice gift for the musician, the historian, the antiquarian, the music-box lover, and all collectors of the rare and unusual."—V.L.

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THE CHANGING SCENE

♦ **MELVIN BALLIETT**, general manager of the Theodore Presser Company retail store since September 1957, has recently been appointed sales manager of the Presser Company.

♦ **GEORGE F. BARR**. Just before going to press word was received of the death of George Barr of Sacramento where he was director of music in the Sacramento City School system until he resigned because of the serious illness which took his life. Mr. Barr was president of the California Music Educators Association (1952-1953) and president of the MENC Western Division (1953-1955); he was professional host at the 1949 convention of the MENC California Western Conference (now the MENC Western Division), which was held in Sacramento.

♦ **CLARENCE A. ("BUD") FOY** has been appointed Wholesale Music Division sales manager of G. Schirmer, Inc., 3 East 43rd Street, New York, New York, according to an announcement by Rudolph Tauert, president of Schirmer. Mr. Foy succeeds Roy M. Nerhood, who retired. An extremely active member of the music industry, Mr. Foy for the past twenty-seven years was associated with Theodore Presser Company, and at the time of his resignation was vice president, assistant secretary and sales manager of that firm.

♦ **JACK GOODWIN**, known throughout the United States as Sam Fox representative, with headquarters in the Fox Chicago office, died November 23. For many years, the Fox Chicago office was next-door neighbor to the former offices of the MENC at 64 East Jackson Boulevard, Chicago. Salute to our good neighbors who carry on for Jack at the old address; with whom we shared a rare friendship.

♦ **EBBA GORANSON**, one of New York State's best beloved music teachers, died December 10, 1957. Miss Goranson was director of music in the Jamestown, New York, Schools, and a charter member of the New York State School Music Association. Devoting her life to music, she served for twenty-seven years as choir director of the First Mission Covenant Church. She joined the Jamestown High School staff in 1920, and was appointed supervisor of music in 1924. During her career, she directed the Jamestown High School a cappella choir, which earned many distinctions. She had been a conductor of the All-State Chorus of the New York State School Music Association, and adjudicated on many occasions. She is survived by her brother, Arthur R. Goranson, also of Jamestown, N. Y., one of the founders of the NYSSMA and its first president.

♦ **CHAS. E. GRIFFITH** retired as vice-president, music editor and manager of the International Division of Silver Burdett Company, Morristown, N.J., January 1, 1958. He continues his association with the company, however, as director and consultant. Mr. Griffith joined the Silver Burdett Company immediately after college graduation and has served it continually except for an interruption to his career in World War I. A life member of the MENC, he has been actively identified for many years and literally around the world with the field of music education. Mr. Griffith plans to enjoy his new leisure at his country home, "Journey's End," in Norwich, Vermont.

♦ **WILLIAM S. HAYNIE** has been appointed music editor of Silver Burdett Company, Morristown, N.J., succeeding Charles E. Griffith, who retired. Prior to

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joining the company in 1956 as associate music editor, Mr. Haynie served as state director of music in Mississippi for eight years.

♦ **JAMES PAUL KENNEDY** has been named professor of music at Bowling Green, Ohio, State University, states Ralph W. McDonald, president. Mr. Kennedy replaces Merrill C. McEwen, who died in November. (See January 1958 MEJ, page 63.)

♦ **J. TATIAN ROACH**, consultant in the trade and music field for Leeds Music Corporation (as announced in a previous issue of MEJ), has in addition been appointed executive secretary of the Music Publishers Association, New York City.

♦ **LYNN L. SAMS**, formerly vice-president of Buescher Band Instrument Company, Elkhart, Indiana, has been made president of that company according to an announcement received just before press time. Mr. Sams is the president, 1956-1958, of the Music Industry Council of the MENC.

♦ **RALPH SATZ** has been appointed editor-in-chief of the music publishing firm of G. Ricordi & Co., New York, according to a recent release from that firm. During the past twelve years, Mr. Satz has been director of Standard Publications for both Leeds Music Corporation and Chappell & Company, and most recently acted as editorial consultant for a number of leading music publishers.

♦ **MYLLAN SMYERS**, formerly head of the music department of West Virginia Institute of Technology, Montgomery, was appointed state supervisor of music for West Virginia on February 1. Earl Houts, from Illinois, has succeeded Mr. Smyers at West Virginia Tech.

♦ **EDITH WOODRUFF**, private piano teacher in Little Falls, New York, died on December 10, the same day as Ebba Goranson (see above). Mrs. Woodruff, who had devoted her life to music, continued to teach right up to the last few days of her life. She had not missed a New York State School Music conference in many years, and served as an adjudicator with NYSSMA. Mrs. Woodruff was a member of the Little Falls Symphony Orchestra, and was highly respected in Mohawk Valley music circles.



CHARLES MUNCH, distinguished conductor of the Boston Symphony Orchestra, was guest conductor of the Boston University Symphony Orchestra at a benefit concert for the Schweitzer Hospital on February 17, in Symphony Hall, Boston. It was the first time Dr. Munch has conducted a collegiate group. In the picture with Charles Munch, who is holding a recent etching of Albert Schweitzer, is Mrs. Julian W. Rogers, chairman of the Friends of Albert Schweitzer. Dr. Munch is honorary chairman of the Friends group, which co-sponsors the event with Boston University. Russell T. Stanger is conductor of the University orchestra.

Who's Who In Instrumental Music

CLARENCE SAWHILL

Professor of Music and Director of Bands at U.C.L.A. Festival director, clinician, adjudicator, and lecturer. Active in A.B.A. and C.B.D.N.A.

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THE PROGRAM

Continued from page 20

Tuesday, March 25—Morning

Registration.

Exhibits under the auspices of the Music Industry Council.

Music in American Life Commission and Standing Committees:

Standards of Music Literature and Performance, and NIMAC. Topic: Improving Ensemble Repertory. Demonstration Groups: (1) Brass Ensemble, Columbus (Georgia) Gordon Vocational High School; (2) Teachers Ensembles, Pasadena City Schools; (3) Woodwind Quintet, North Hollywood High School, Los Angeles City Schools.

Standards of Music Literature and Performance. Topic: Improving Opera Production. Moderator: Harold Decker, University of Illinois. "Training the Chorus for Musical Productions," Morris Hayes, Kansas State College. "Problems of Translating for Opera," Charles J. Warner, Colorado College. "The Large University and the Future of Opera," Walter Ducloux, USC.

Music in Preschool, Kindergarten and Elementary School. Presentation of work done by Commissioner IV to date.

Music in the Senior High School. Demonstration with audience participation. "An Approach to Contemporary Music in the Senior High School," Mary Elizabeth Whitner, educational consultant, Carl Fischer, Inc., Beverly Hills, California.

Music in Media of Mass Communications. Topic: Do-It-Yourself Demonstration. (1) A homemade filmstrip for a 7th grade general music class; (2) A homemade filmstrip for a college humanities class; (3) A homemade en-

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closure for a hi-fidelity record player; (4) A music appreciation flashboard.

Music for Exceptional Children. Demonstration and Discussion: "Applied Techniques of Music Therapy Adapted to Teenagers in the Special Classroom," Mynatt Breidenthal, lecturer in the Occupational Therapy Department, USC. Demonstration Group: Students from Whitney High School, Los Angeles. "The Use of Visual Aids with Music," Mildred Jamiesson, general consultant, elementary music, Santa Barbara City Schools. "Music and the Gifted Child," and Report on Joint MENC-ICEC publication on Music Education for Exceptional Children, William R. Sur, chairman, Department of Music Education, Michigan State University, East Lansing.

Piano Instruction in the Schools. Lecture Demonstration by The Billy Taylor Trio, New York City. "Jazz in Music Education," Billy Taylor.

Music Buildings, Rooms and Equipment. Presiding: Sheldon C. Westman, chairman, Music Department, Community High School, Blue Island, Illinois.

"The Importance of Proper Storage Facilities in the Music Department," Arthur W. Carlson, architectural design engineer, E. H. Sheldon Equipment Company, Muskegon, Michigan; "The Importance of Acoustics in the School Music Program," Jack B. C. Purcell, acoustical engineer, Bolt, Beranek and Newman, Inc., Consultants in Acoustics, Los Angeles.

Northwest Association College Choral Directors. In charge: Bernard W. Regier, president; associate professor of music, Western Washington College of Education, Bellingham. Music: Madrigal Singers, San Francisco State College, John C. Tegnell, conductor. Report: "A Brief History of the Northwest Association of College Choral Directors," Glen R. Lockery. Topic: Choral Aspects of Composition in the Contemporary Idiom.

General Session. Presiding: Gladys Tipton, second vice-president MENC; professor of music education, Teachers College, Columbia University, New York City. "Music, Missiles, and Mass Culture," Max Kaplan, consultant, Arts Center, Boston University. Music: Salem (Oregon) Junior Symphony Orchestra, Wm. Sweetman, conductor.

Concert. Presiding: Aileen Watrous, president MENC Southwestern Division; elementary vocal consultant, Wichita (Kansas) Public Schools. Music: Valley-East District Elementary Chorus, North Hollywood, California; Marjorie Neefe, conductor; All-City Junior High School Orchestra, Long Beach, California; Fred Ohlendorf, conductor.

Concert. Presiding: Earl E. Beach, president MENC Southern Division; chairman of music education, University of Georgia, Athens. Music: Haydn String Quartet, Burbank (California) Public



THE LOS ANGELES BILTMORE HOTEL—CONVENTION HEADQUARTERS

But don't be confused by the March-April dates! The picture was made in 1940. The Biltmore Hotel was headquarters for the first, and until now the only, national MENC convention held on the West Coast—March 30-April 5, 1940. Daily features of the 1940 convention were concerts in Pershing Park, fronting the headquarters hotel, provided under the auspices of the California School Band and Orchestra Association, Southern District. In the picture is shown the La Grande, Oregon, High School Band. Historical note: The Biltmore Hotel was also headquarters in 1931 for the first meeting of the MENC Western Division.

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Tuesday, March 25—Midday

Music Education Research Council Luncheon.

Tuesday, March 25—Afternoon

Concert. Presiding: Sadie M. Rafferty, member MENC Board of Directors; director of music, Evanston Township High School, and assistant professor, School of Music, Northwestern University, Evanston, Illinois. Music: Compton Elementary Festival Orchestra, Compton (California) City Schools, Ralph Matesky, conductor.

Music in American Life Commissions and Standing Committees:

Music in General School Administration. In charge: Arnold E. Hoffmann, chairman, and Jerry R. White, chairman Committee 3—Curriculum Schedules and Interscholastic Music Activities; band instructor, Jefferson High School, Roanoke, Virginia. Topics: (1) The music schedule, a part of the curriculum in these changing times; (2) examples of outstanding schedules as presented from a music supervisor's view; (3) presenting sample schedules for the full music program in small to large school systems.

Joint Meeting: IV—Music in Preschool, Kindergarten and Elementary School, and IX—Music in Media of Mass Communications. Coordinator: Mariam Edwards, supervisor of music, East Elementary District, Los Angeles City Schools. Topic: Music Literature Comes to Life. Interpretation in Movement—A Way of Listening to Music. Demonstration: Beth Landis, director of music, Riverside (California) City Schools, with students from 6th Grade, Palm Elementary School, Riverside, and from 4th Grade, Lowell Elementary School, Riverside. Panel discussion. Preview of new music films.

V—Music in the Junior High School. Instruction Films on Junior High General Music: (1) "Singing in the Junior High General Music Class"; (2) "Correlating Music with Social Studies in the Junior High General Music Class." Discussion.

VII—Music in Higher Education—Junior College. Presiding: Meyer M. Cahn, president, California Junior College Music Educators; director, instrumental music, Department of Music and Humanities, City College of San Francisco. Topic: The Problem of Increasing Enrollment in the Institutions of Higher Education; The Role of the Junior College. Music: Modesto (California) Junior College Clarinet Ensembles, Roger Nixon, conductor. (1) "The Need for Closer Articulation Between the Junior College and the Four-Year College," Edgar L. Lazier, associate director of admissions, University of California; (2) An attempted solution in the area of music: a study in California by a liaison committee composed of representative leaders from music departments of both senior and junior colleges; (3) Reconciling the needs of the junior college terminal and transfer music student with those of the four-year college lower division music student. Panel. Summarization: Howard A. Murphy, professor of music education and chairman of Theory Department, Teachers College, Columbia University, New York City.

String Instruction in the Schools. Program presented in cooperation with California unit of ASTA. Theme: String Instrument Instruction—Teacher Training. Presiding: Gerald H. Doty, treasurer ASTA; school of music, Indiana University, Bloomington. Music: The Amati String Quartet. Topics: (1) Violin Technical Problems, Paul Rolland, University of Illinois; (2) Double Bass Technical Problems, Edward Krollick, University of Illinois National Association of College Wind and Percussion Instructors. Chairman: Jack H. McKenzie, secretary-treasurer NACWPI, University of Illinois, Urbana. Music: Faculty Woodwind Quintet of the University of Illinois. Reports to the Membership: Frank H. Lidral, national chairman NACWPI; Jack H. McKenzie, secretary-treasurer NACWPI.

Tuesday, March 25—Evening

MENC Board of Directors (Dinner).

Concert. Presented by the City of Los Angeles Bureau of Music, Department of Municipal Art. Featuring the Combined Adult Civic Chorus (500 voices) maintained by the City's Bureau of Music and a professional orchestra of 150. "Requiem" by Hector Berlioz, Carlton Martin, conductor. The program is presented in compliment to MENC Commission VIII, Music in the Community, to demonstrate what a municipality can do to provide citizen participation in community music on a high level.



1958 Los Angeles Convention Committees

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[This listing gives in sequence in each instance the names of the chairmen and co-chairmen of the various units of the General Committee.]

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The State of Music Education

A. Verne Wilson

FROM TIME TO TIME one hears heated debates as to the educational value or values to be found in the presentation of operettas. The *South Dakota Music Educator*⁽¹⁾ has summarized a thesis based upon the results of two opinionaires, one of which was sent to the vocal music supervisors in South Dakota and the other which was sent to the choral students of Lead High School. Two major questions were dealt with in this study. First, does the operetta meet the qualifications which will justify its place in the modern educational scheme? Secondly, are South Dakota music educators utilizing the operetta in their programs, and if so, do the functions of the operetta meet the desired objectives? The findings of this study were then compared with evaluations of the school operetta made by various authorities in the field of music education.

The results revealed that:

1. Although there is no unanimity of opinion, the operetta receives favorable support from the majority of South Dakota music educators who ventured their opinion.
2. The general consensus among South Dakota music educators is that the potential disadvantages of the operetta are outweighed by the potential values.
3. Only a minority of South Dakota public schools produce operettas with any degree of frequency.
4. The elementary schools produce more operettas than do the junior or senior high schools.
5. The use of original materials is not a highly developed art in South Dakota.
6. The principal weaknesses of the operetta include: (a) the possibility of excessive demands upon the time and energy of director and students, (b) lack of opportunity for creative expression; (c) the possibility of friction with the rest of the school program, (d) the probability of having to use low grade materials.
7. The principal values of the operetta were listed as: (a) the building of a cooperative spirit, (b) the encouragement of music students, (c) the development of poise and self-confidence, (d) a potential value as an instrument of public relations.

In conclusion, the report of this study recommends that:

1. The welfare of the student should be kept uppermost at all times.
2. The music educator should plan to give an operetta only after a thorough analysis of all the factors having a bearing on his particular situation along with considerable study and examination.
3. The acceptance or rejection of the operetta as an educational tool should be made only after an impartial analysis of all the circumstances.
4. If the operetta is to be effective, the quality of cooperation with the rest of the departments must be a matter of deep concern with the music educator.

THE *Oklahoma School Music News*⁽²⁾ reports that the Oklahoma Music Educators Association is proposing a new state clinic schedule. The plan has been presented to the school administrators of Oklahoma. A vote of the administrators will be taken and the OMEA will carry out their recommendation.

The proposal recommends that OMEA sponsor one three-day combined clinic which would replace the five separate events now in existence. The time would be a Thursday, Friday, and Saturday probably in February. The clinic would be financed by the enrollment fees of teachers and participating pupils as well as fees from the exhibitors. During this time the rehearsals of the all-state band, chorus, and orchestra would take place. In addition, there would be instrumental and vocal clinic sessions and special demonstrations.

AN OUTSTANDING convention is in store for the membership of the Missouri Music Educators Association and the Missouri Music Teachers Association. Both groups are sponsoring a joint convention which will be held in St. Joseph, Missouri. The *Missouri School Music*⁽³⁾ devotes considerable space to this fine venture. This will be the first time the two groups have met at the same time and in the same city. The Board of Directors has worked diligently to arrange an interesting program with able clinicians. For the most part, both groups will meet together in the general sessions with clinic sessions open to the membership of both associations. There will also be separate sessions so that the regular business of each organization may be transacted.

This is another program which deserves the attention of all music education groups whether the groups represent the school or the private music teacher. We have a great need for working together.

THE *Arizona Music News*⁽⁴⁾ is publishing a brief history of music in Arizona. Part I, which appeared in the October issue, concerned itself with music and the Indians. Arizona, although the youngest state in the Union, is culturally one of the oldest areas in the New World. At the time of the discovery of America, the Indians of the Southwest had developed their music to a rather high degree as a native art. This particular article contains a fine list of references so that teachers by referring to this list will have a rich resource of material available to draw genuine educational value from a study of the music of the Arizona Indians.

(1) *South Dakota Music Educator*, October, 1957. Robert Ellingson, Editor. High School, Mitchell, South Dakota.

(2) *Oklahoma School Music News*, October, 1957. Richard Brightwell, Editor. University of Oklahoma, Norman, Oklahoma.

(3) *Missouri School Music*, November-December, 1957. Dr. Paul Strub, Editor. State Teachers College, Kirksville, Missouri.

(4) *Arizona Music News*, October, 1957. Ralph Hess, 125 E. Lincoln, Phoenix; Dale Findley, 1617 Avenida Planeta, Tucson, Arizona, Co-Editors.

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FEBRUARY-MARCH, 1958

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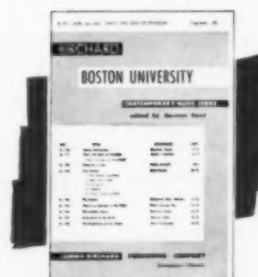


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